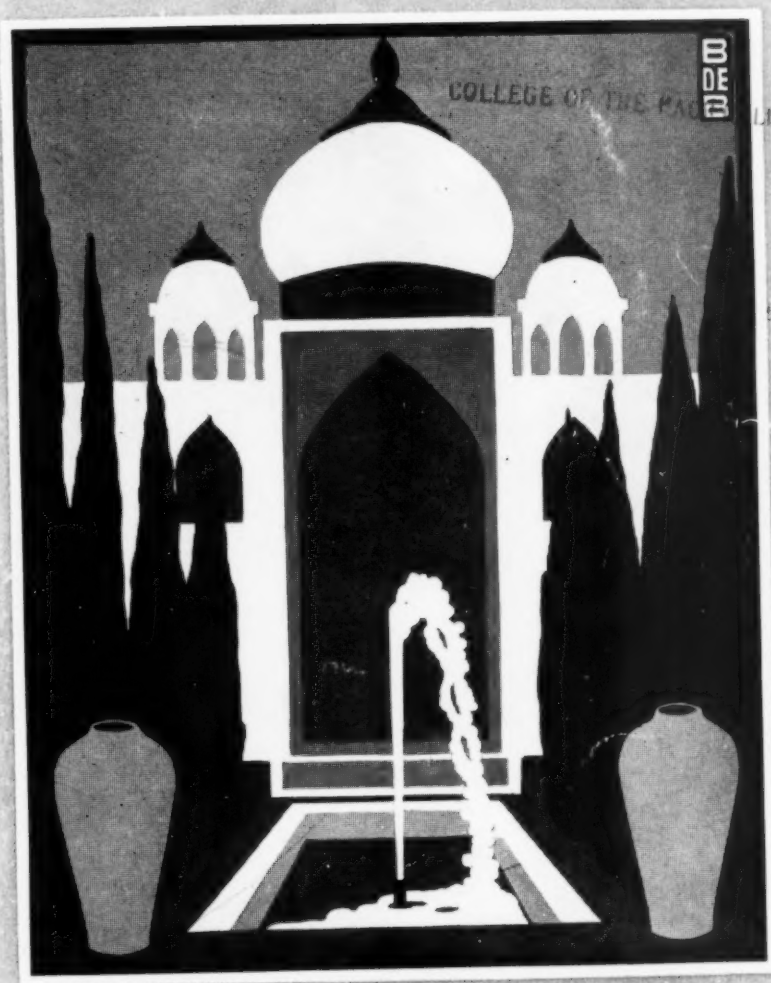


SCHOOL-ARTS MAGAZINE



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ORIENT NUMBER
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The School Arts Magazine

AN · ILLUSTRATED · PUBLICATION · FOR · THOSE
INTERESTED · IN · FINE · AND · INDUSTRIAL · ART

PEDRO · J · LEMOS · Editor

DIRECTOR · MUSEUM · OF · FINE · ARTS · STANFORD UNIVERSITY · CALIFORNIA

JOHN · T · LEMOS · Assistant Editor

VOL. XXVI

APRIL, 1927

No. 8

Orient Number

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DESIGNED AND DRAWN BY BYRON DE BOLT

The School Arts Magazine, April 1927

The School Arts Magazine

VOL. XXVI

APRIL, 1927

No. 8

Inspiration for Class Problems from Japanese Bird and Flower Sketches

KATHARINE MORRISON KAHLE, M.A.

University of California, Southern Branch

ALTHOUGH most Japanese painting and prints contain many strange elements, the painting of birds and flowers commend themselves to many and are universally admitted to be fine. Yet what a different realism it is from that of occidental art canons. The swordplay of the Japanese brush, calculating definitely with eye and mind the desired effect, then with one thrust suggesting a whole figure, is the dominant characteristic of these bird and flower sketches. The strokes are few in number, but each one tells. What is done is done once and for all. The aim in flower painting is to bring out the growth of the plant. Branches and leaves are disposed, not as combinations of color in mass, but as designs in line. Each stem, flower, and leaf is distinctly shown, always avoiding confusion but preserving naturalness. The distinguishing characteristic of each flower or bird is grasped and noted, leaving the smaller details to our imagination. These pictures are terse epigrams.

The Japanese are not only artists but naturalists. They flock to view the first cherry blossoms as we would to a play. The beauty of a spray of grass or a twig is motif enough for a Japanese artist, and the love of nature is so inter-

woven with his daily life that birds and flowers have become his subjects *de genre*.

Let me describe some of these idyllic compositions. The limb of a cherry tree is silhouetted against the full moon, and at intervals three birds seem in mood with the sky and trees and flowers. In another print a lone bird sits upon a willow branch with its characteristically drooping limbs. Another print shows two storks beneath a willow tree, which is suggested by a lone branch.

Hiroshige's bird and flower designs are especially unique and lovely; a poetic charm seems to spring from their well-designed surfaces. Hiroshige has caught the song of the universe, the music of nature, and the eternal rhythm within the particular. This short verse from Arthur Ficke will best express the spirit of the bird and flower prints:

Alit against the emerald sky,
A tiny violet songster swings,
Clutching a branch, in ecstasy
Of light and height and skyey things.
Singing he swings; and swinging I
For once am showered with joy of wings.

These prints, idealistic and charming as they are to us, also have a naïve and practical appeal to the young student. Children love the realism of the bright



BRUSH DRAWN FLOWER GROWTHS BY HOKUSAI, THE JAPANESE MASTER

The School Arts Magazine, April 1927



TREE AND BRANCH STUDIES BY HOKUSAI THAT SUGGEST A
VERY MUCH NEEDED PROBLEM FOR ART STUDENTS IN ANY SCHOOL

The School Arts Magazine, April 1927

birds and flowers. Their clear-cut outlines attract and impress.

Then too, the children naturally love birds and thus will be interested in such a lesson. A visit to the aviary might precede the classroom work. There the children might make quick sketches or color notes from which they could work up colored designs later in the classroom. Or where a collection of birds is not available the teacher could ask the different children to note a bird that visits their garden and what particular tree or flower it frequents. In my own garden there is a black and yellow bird (an oriole, I think) which perches on the top of a cypress tree every morning.

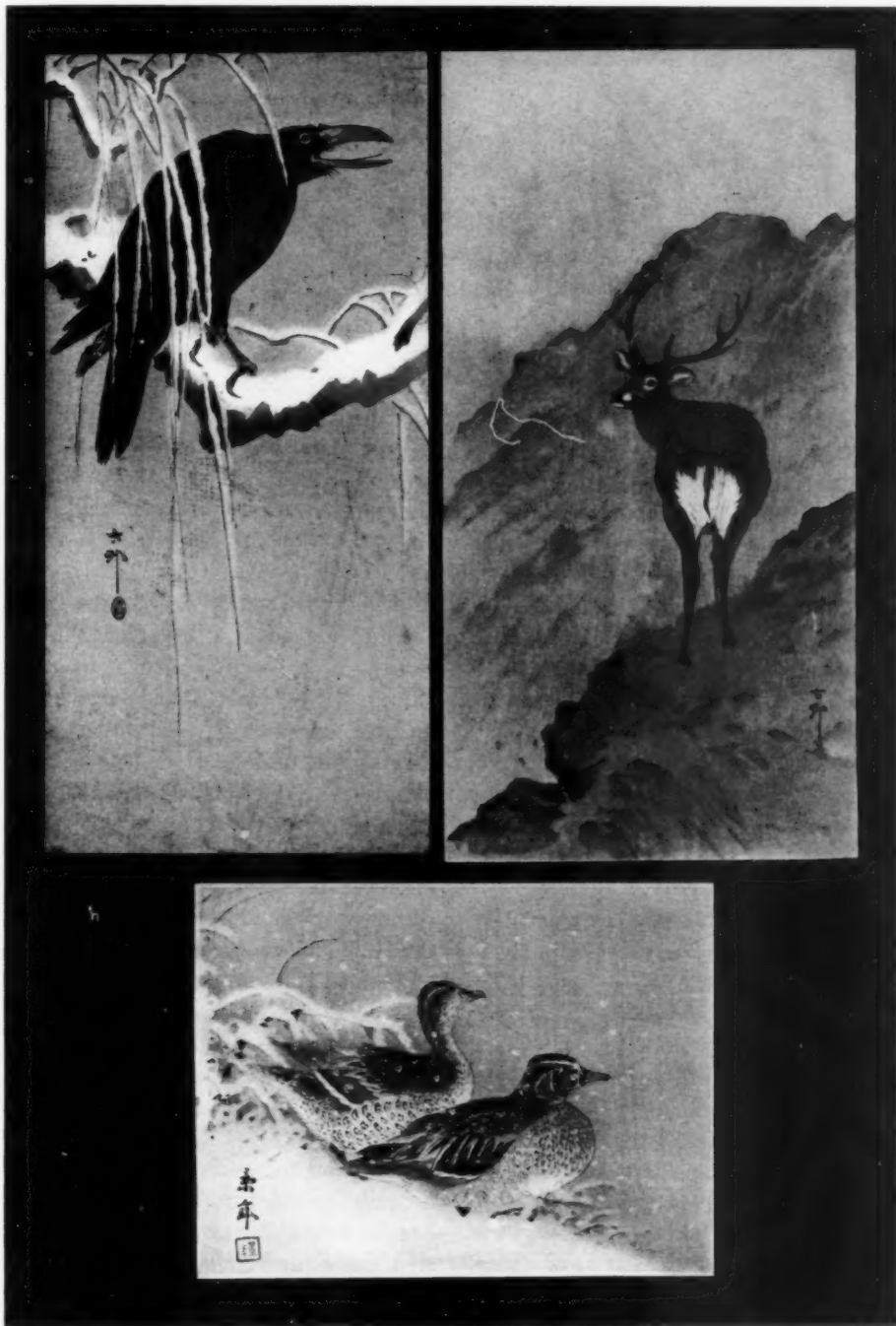
By thus observing birds and their habits we subconsciously absorb part of their spirit, so that our drawing or design becomes not merely copying, but also gains some of the rhythm of life that the orientals seek, and so successfully catch.

Let the student use India ink, poster paints, and a Japanese brush. These materials may seem difficult for quick sketch work, but although there may be many failures, there may also be some fine examples of free brush work. Manila drawing paper is inexpensive and effective. These materials allow for no "fussy" or lazy, thoughtless lines. The finished design in the classroom may

be made on charcoal paper with the same brush, ink, and colors.

If the teacher wishes this source may serve as two problems. The first, as I have suggested, sketching from the living birds and flowers, yet not just random sketches, but always within a space and with some regard for composition as the Japanese practice it. Then these same sketch notes might be used in the classroom for another problem in pure design, for application on a poster, or a holiday card. Then too, inspiration might be gained for a bright bird and flower batik. If along with this lesson many examples of bird and flower sketches are shown, to the lesson in drawing and design will be added one in art appreciation.

Appreciation leads the students not only to better work, but to desire finer form and more harmony of color in their art work, and in the surroundings and things of their daily use. The great call for the art teacher today is not to train a few to be artists, but to influence many to be appreciative of art. This cannot be done by work alone, but actual drawing must be followed by viewing originals or reproductions of fine examples of the art of all times. Especially important because of its close application to actual class problems is the versatile art of the Japanese.



A GROUP OF BIRD AND ANIMAL BLOCK PRINTS BY JAPANESE ARTISTS. THE ORIGINALS WERE PRINTED WITH RICE PASTE AND INKS ON HEAVY SOFT PAPERS FROM WOODCUT BLOCKS

The School Arts Magazine, April 1927

The Story of a Wall Hanging

ANN V. HORTON

Cleveland Museum of Art, Cleveland, Ohio

"DID you really make this, Miss K?"

The object in question, under the admiring gaze of some lively school girls, was a muslin wall hanging created in the art department of Miss K's Alma Mater. Over the surface of this humble bit of cloth dashed a graceful Persian horse, whose rider bespoke the glory of some long-forgotten Shah. Horse, rider, and trappings were fascinatingly gay and colorful, while for good measure of brilliance, purple mountains and flowery fields were added to the pattern.

As the muslin passed from hand to hand, a pleasant murmur of conversation, untrammelled by thought of purist diction, passed through the group. They did not ask their teacher what leaf-fringed legend haunted her handiwork, nor did they call it a flowery tale; they wished to know the meaning of the gay pattern, what kept the color on the cloth—and finally from the least and liveliest of the girls came the utilitarian challenge, "What are you going to do with it?"

Miss K. smiled and said, "Well, you see girls, there is a corner in my room just over my small table where the wall looks very bare, so I made this hanging to brighten it up." "But, Miss K. why didn't you put a picture there?" "I thought it was a doily; you could use it on a center table. Who ever thought of making a cloth picture anyway? How funny to hang up a cloth when it isn't a curtain! Will you help us make one?"

From these unhesitating and surprised

responses Miss K's nimble wits deduced the facts that under the stimulating sight of her lovely piece of handwork a dozen spirits were willing to rush upon a new problem. For every one of the willing dozen, however, historical backgrounds would be weak if not absolutely lacking. With a fine zest for the privilege of planting a love for beautiful fabrics and some knowledge of their time-honored uses in such virgin soil, this teacher began her task. She led the thoughts of her students from the confines of an ordinary classroom through the familiar realms of Arabian Nights to Persia, with its beautiful carpets, to India and its rare old cottons, to China and its treasures of rugs and embroideries. She talked of carpets soft and exquisite as the velvets which they admired in shop windows. She led them to see the great service which textiles have rendered in all times and in all countries, from the colored tent of some nomadic herdsman to the floor coverings and couches of some despot in the oriental splendor of his Eastern court.

Acquiring historical background for an every-day problem was, in this case, a pleasant journey along flower-bordered paths toward the fairyland of lovely images and memories, which can never be quite crowded from the heart of childhood. Legends, words from the Persian poets, and mystical tales from the lore of India, all shared in the enrichment of absorbing young minds. At length, through literature, Samarkand



MUSLIN WALL HANGINGS DECORATED WITH ORIENTAL SUBJECTS IN WAX CRAYONS. THESE WERE DONE BY CHILDREN OF CLEVELAND, OHIO, AND INSPIRED BY SUBJECTS VIEWED IN THE CLEVELAND MUSEUM OF ART

The School Arts Magazine, April 1927

and Trebizond became mental ports of call for these young girls, and their ideas of a wall hanging became freed from suspicion that cloth hung upon the wall must be a misplaced tablecloth.

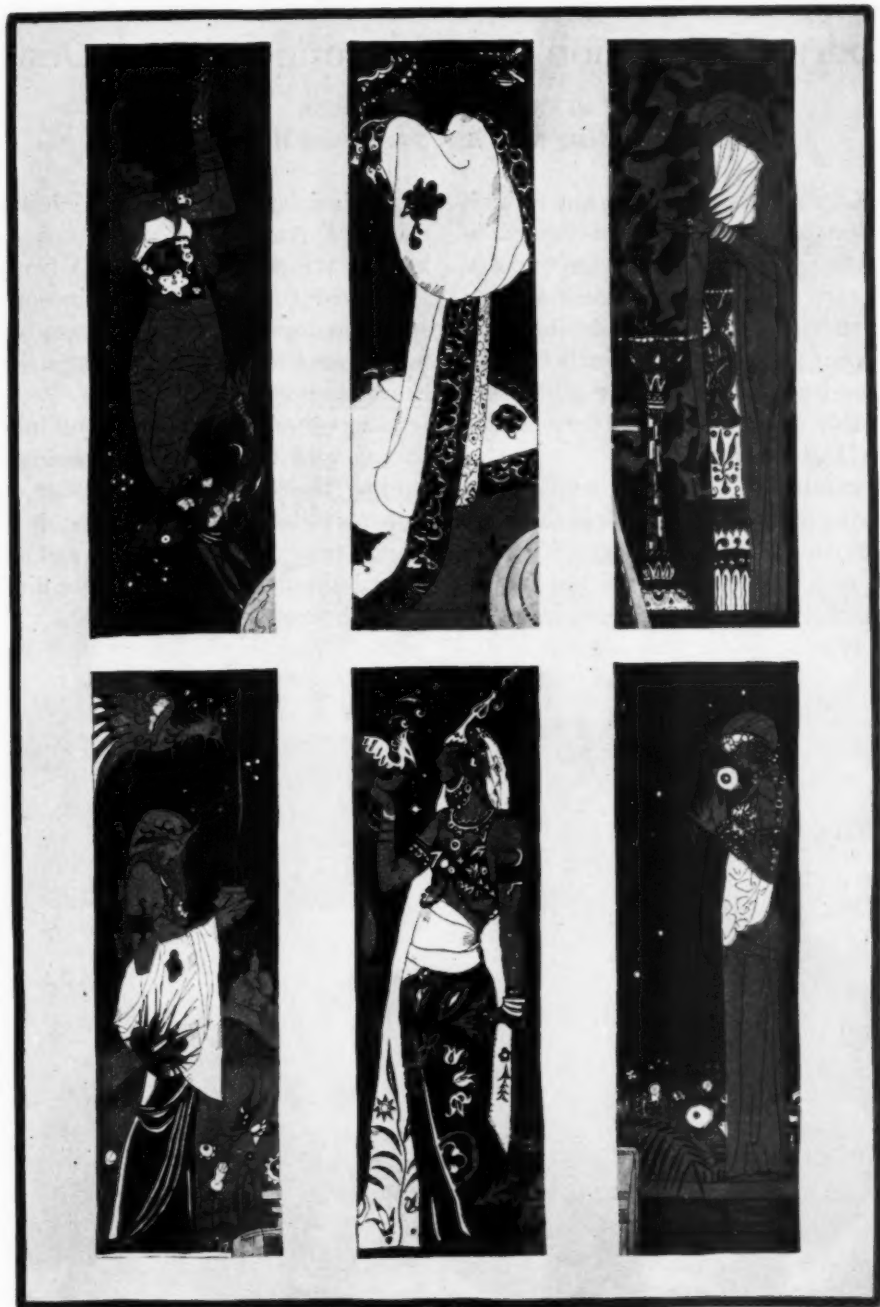
The next step was seeking library material in the form of reproductions of textiles, pages of interior decorations and books without number. One treasure of the bookshelves was the fascinating story of cotton, found in a new volume, "The Heritage of Cotton." This book created for the students a feeling of kinship with age-old craftsmen. The little patches of crayoned muslin which they were to create assumed a proud place in direct descent from some charming old India print or shining chintz.

For sketches the group sought the oriental galleries of their Art Museum. Here the lovely tones of old carpets and the lustre of brilliant pottery gave them many color notes for later use; the graceful forms of minarets, domes, arches, were copied from miniatures; sprays of roses and pinks in the fine conventions of the oriental weaver, as well as birds and animal forms, crowded to the very edges of smudgy papers. In the heterogeneous mass which each notebook presented, only a teacher could have visioned the fairly organized drawings which were to come forth.

Without loss of freedom in expressing her own idea, each girl was guided, given a hint, restrained from extravagance of detail, checked by a timely question from undue frenzies of color, and stimulated to evolve a simple pattern. This was transferred to the chosen cloth and worked

out in wax crayons. Over the tightly stretched cloth the crayons moved readily and colors could be blended most as upon paper. The girls discovered that the finest results were gained by respecting the quality of the cloth and allowing its fibers to show slightly through or between the colored strokes. When the last flick of color had been added, the muslins were gently ironed on the wrong side to set the wax well into the fibers, while neatly turned edges and linings of thin cloth finished the problem.

These fine little pieces of workmanship were hung in well-chosen places about the classroom, where for a little time class as well as individual triumph might be enjoyed. The children rejoiced in the creation and possession of these storied patterns, which would enliven some dull spots in their homes. Miss K. remained to consider the work alone after the children were dismissed: many a naïve, childish fancy unknown to rule or reason was objectified before her; many an inconsistency of color or arrangement might have baffled another critic, but she recalled the fascination with which the unskilled young draughtsmen had persevered with technical difficulties to a worthy and decorative finish; she remembered their enjoyment of each lovely bit of cloth she had been able to show them and she knew that the modest little decorations had not only served to better technique, but to open the consciousness of the girls to the great place which textiles have had in the long course of human progress toward beauty.



A GROUP OF EXCELLENTLY DRAWN ORIENTAL FIGURE
DECORATIONS DESIGNED FOR COMMERCIAL ADVERTISING

The School Arts Magazine, April 1927

Modern Adaptation from Historic Oriental Design

STANLEY G. BRENEISER

Art Instructor, Santa Maria High School, Santa Maria, California

ART students have been apt to limit too narrowly the field of research in Historic Design. They are too prone to follow the line of least resistance and use the material most easily available, that of European origin. This is partly because it is understood better, since it fits more smoothly into the grooves of our accustomed thinking processes.

A number of years ago, while I was studying art in London, I had the good fortune to acquire the photographic notebook of a former curator of the British Museum, who had been working in India. Just recently while teaching occult de-

sign principles to my Junior College art classes I remembered this book and brought it forth for the students' benefit. It proved to be a real inspiration as source material and spurred them on to more research work beyond the field of European influence.

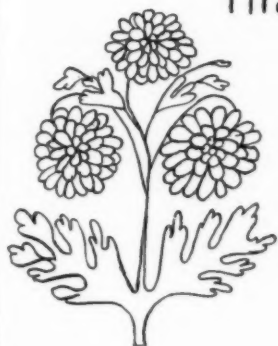
After completely studying the Indian photographs and having discussion regarding their principles of design, the students selected certain forms in the designs they particularly liked and drew them in neat outline, enlarging or diminishing them as they thought best.

The forms selected were then com-

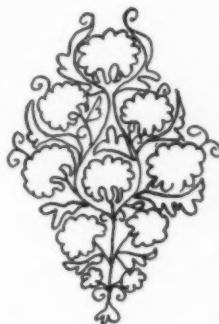


A GROUP OF HANDCRAFT FROM INDIA

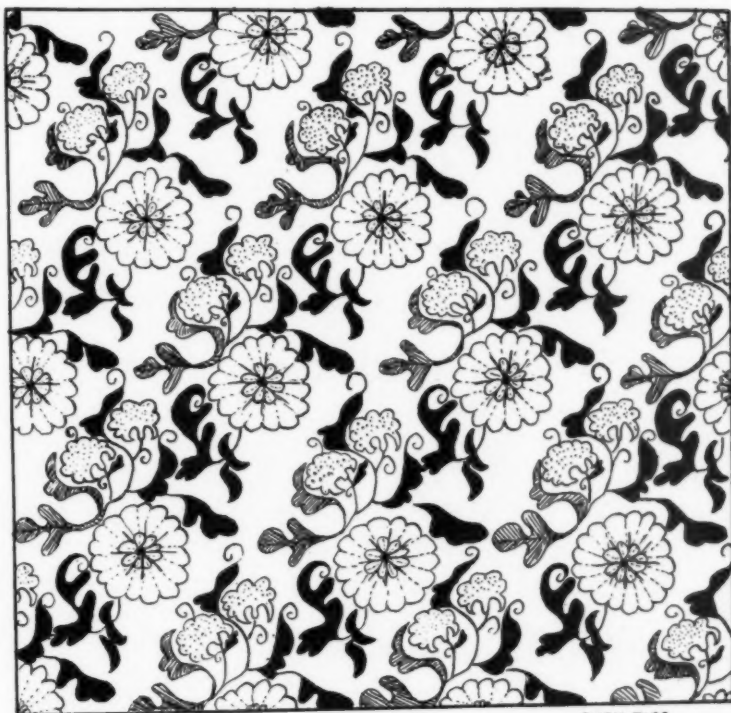
HISTORIC DESIGN



INDIA



PRINTED TEXTILE



RUTH TIES

TEXTILE DESIGNS DEVELOPED BY STUDENTS UNDER STANLEY G. BRENEISER. THESE DESIGNS WERE DEVELOPED FROM THE VASE DESIGN ON THE OPPOSITE PAGE

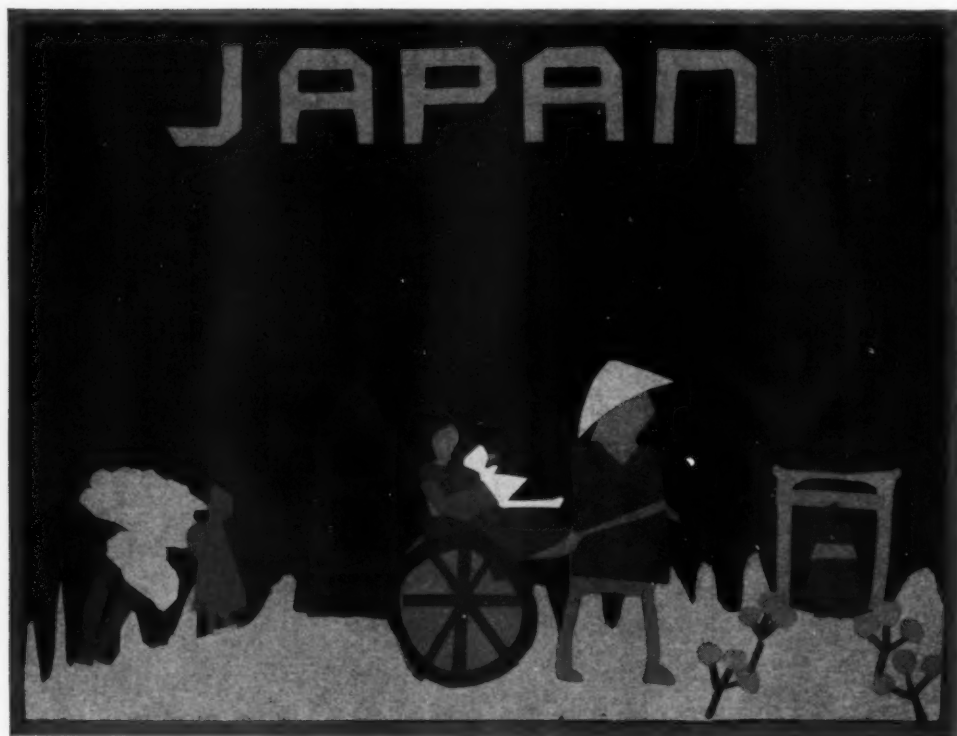
The School Arts Magazine, April 1927

posed harmoniously into a unit or repeat and worked out as a surface pattern for a printed textile. The work was done in this step only in pen and ink, suggesting by values the color idea. Later they will be worked up in a more complete manner in color harmonies.

Even though the source material was not original with the students, the problem of choosing motifs, and the re-arrangement of lines and masses into a

balanced rhythmic unit for repetition involved an original adaptation from the historic source.

This is only the beginning of the use that can be made of such source material. The problem can be carried on to include the adaptation of motifs to such things as designs for ceramics, hardware and silverware, and various applications of the idea can also be made in the course of the study of home decoration.



A POSTER MADE BY THE CHILDREN OF THE HANAHAUOLI SCHOOL, HONOLULU, T. H. MAE E. WALKER, TEACHER

Lacquer Work

JULIA W. WOLFE

New York City

THE Chinese lacquer is famous the world over, and this kind of work is so attractive that it ought to be taken up more in America among the arts and crafts. Of course, the amateur is advised to try his skill on something small first—such as a finger bowl, a plate, etc. Later a piece of furniture may be attempted.

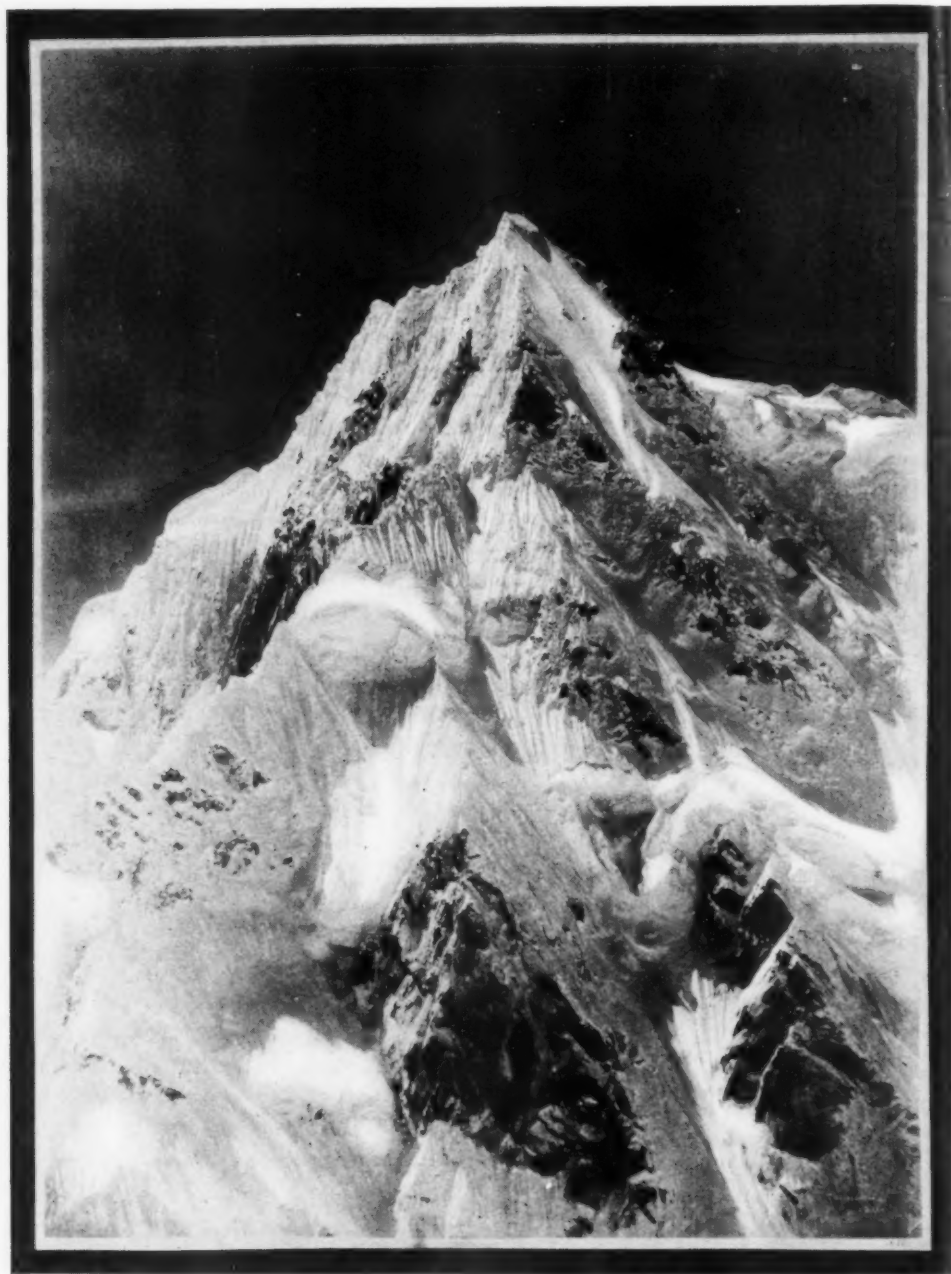
A good finish cannot be obtained unless the surface to be decorated is made absolutely smooth before the lacquer is applied. If of new wood, rub it down with sandpaper around a small block of wood or a flat square piece of cork. Metal will require no preparation unless the surface is rough, in which case it should be rubbed down with fine emery paper.

Lacquer, obtainable from most artists' colormen in black, red, and green, is of two kinds—one inflammable, the other non-inflammable. It is a matter of opinion which is the better; but both dry up quickly, and should, therefore, be used as soon as possible after the bottle is opened. It is better to apply two thin coats rather than one thick one, and if the lacquer needs thinning, use turpentine to thin the inflammable and water to thin the non-inflammable variety. Black lacquer is opaque, but both red and green are rather transparent. For the sake of economy, therefore, and as tending to more satisfactory results, the amateur is advised to use the black, because one coat (at the most two) of black is usually sufficient; and for the

sake of results, because the black "goes on" much more smoothly and evenly. Keep the lacquer well stirred while using it, and apply it with a fairly large, flat brush of good quality. It is a great mistake to use a cheap brush, as coarse bristles will make unsightly ridges in the lacquered background, and these cannot be removed. If a second coat is found necessary, wait until the first is quite dry, then rub over very gently with fine sandpaper.

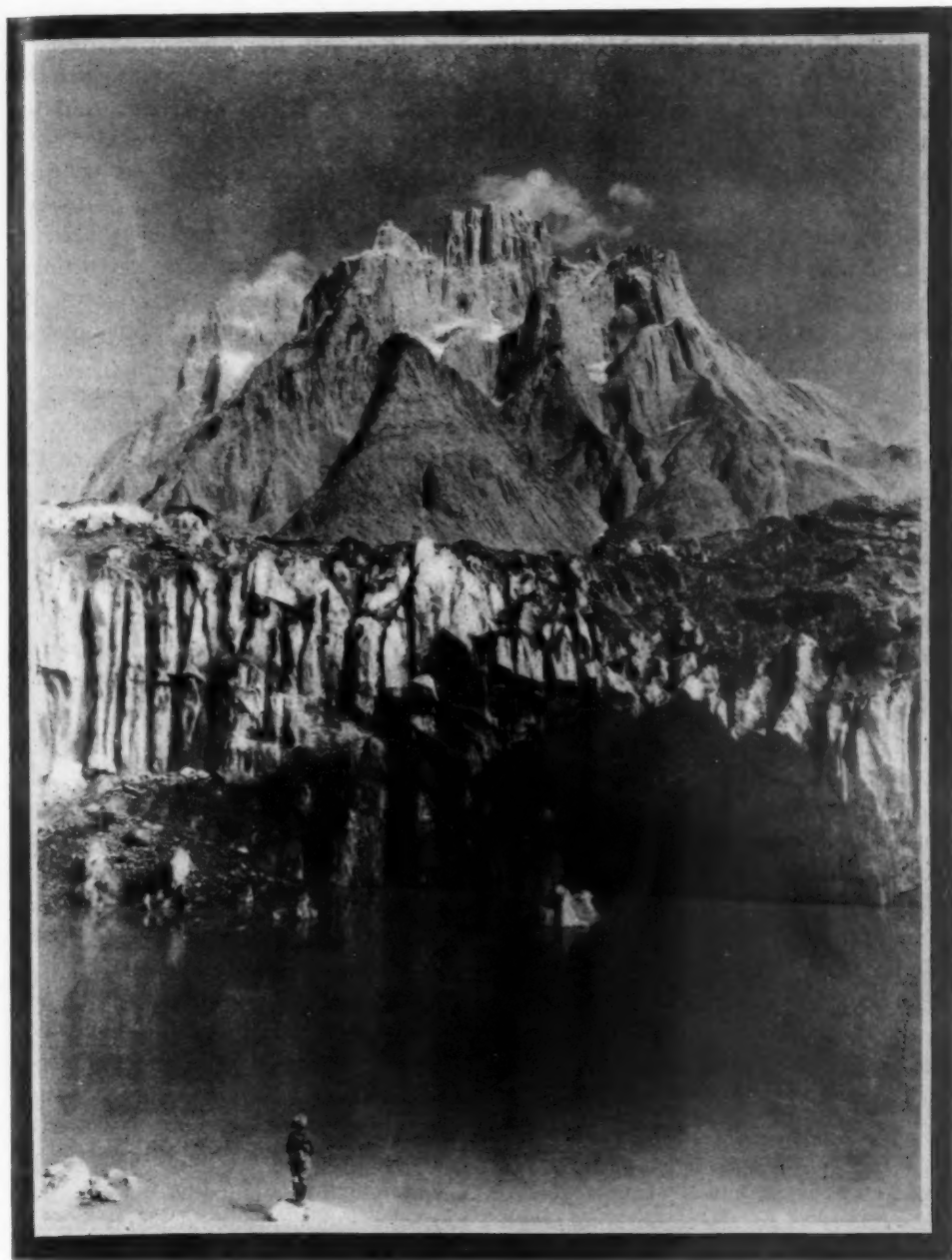
This is an important matter, as there are so many different types of Chinese and so-called Chinese designs; if these are confused the result will be deplorable. Therefore, if possible, take sketches from a genuine old specimen (this can be done from art journals) and adapt them to the work at hand. Having chosen and adapted the design, draw or trace it on to tracing linen or stout tracing paper and transfer it to the lacquered article. This can be done in several ways, the most satisfactory being to place the design in position, slip a piece of carbon paper under it (using red or white carbon paper on black lacquer, and black carbon paper on red and green lacquer), and then pass a knitting needle or agate point over the lines. There is no need to press heavily, and care should be taken to place a piece of blotting paper over any part likely to come into contact with your arm or hand.

Having transferred the design, you must decide whether any of it is to be raised, and if so, which parts. The



THE GLORIOUS SNOW-CLAD MOUNTAIN, SINOLCHUN, OF THE HIMALAYA RANGE OF MOUNTAINS

The School Arts Magazine, April 1927



BALTORO, A MIGHTY NATURE FORTRESS THAT TOWERS ABOVE THE GLACIERS OF THE HIMALAYAS

The School Arts Magazine, April 1927

raising should be done with "raising paste," sold for the purpose. This paste must be kept hot all the time it is being used, and should be applied sparingly with a camel's-hair brush. Allow it to dry thoroughly before proceeding with the work.

When the raised portions are quite dry, rub over very gently with fine sandpaper, squeeze a little Indian red (ordinary artists' oil paint) on to a palette, and mix with turpentine to the required consistency. Then, with a soft brush, paint over all the raised parts which are finally to be gilt, putting the paint on fairly generously but very evenly, and leave it until it is "tacky"—that is, nearly but not quite dry (usually about an hour or two after it is put on, but the time necessary for the paint to become just right varies according to atmospheric conditions, the consistency of the paint, etc.). It is important that the paint should not be allowed to get too dry. Therefore, keep testing it. It is difficult to explain in words how this can be done, it being a thing which must more or less be learned by experience; but as a rough guide it may be said that if an impression is made on the paint when touched lightly with the finger, and very little (if any) paint comes off on the finger, the work is ready for the gold.

The gold is applied in the form of bronze powder, which can be obtained in many shades. Two brushes are needed for this part of the process, one a little bigger than the other, but both varying in size according to the size of the work in hand, and both absolutely dry and clean. Dip the small brush into the powder, and dust lightly over the

tacky Indian red. Leave for an hour or two, then with the other brush dust off all the powder that has not stuck to the paint, cleaning up the background—which may have become speckled with gold dust—with a piece of cotton wool and, if absolutely necessary, the merest suspicion of grease; but care should be taken not to allow the grease to touch any of the raised parts, for if it does, not only will the gold come off, but possibly the raising too.

Before proceeding any further, give the raised and gilded parts a thin coat of French polish (white), after which the rest of the design should be painted in with Indian red, using a very finely pointed brush for the delicate foliage on trees and shrubs, ripples on water, etc. Before dusting the gold powder over these fine lines, particular care is necessary to see that the Indian red is sufficiently dry; otherwise the mere drawing of the brush over them will make smudges of lines which should be delicate and defined. After the surplus gold dust has been removed from around the detailed parts of the design, a thin coat of polish should be given, and when this is dry, it is ready for the lining process.

The lining, too, is important. Careless lining will spoil a piece of work which otherwise is perfect; on the other hand, good outlining can redeem a design which is rather imperfect. Use a very finely pointed brush, and black water color mixed with lacquer ink. Every part of the design should be outlined in black, which should also be used for the little people's features, the folds of their clothes, the feathers in a bird's wing, etc.

Design Made Easy

PEDRO J. LEMOS

Editor, The School Arts Magazine

THE study of art, to be successful, must be founded upon certain principles. It does not mean that these principles or fundamentals need be so rigid and set that the art student becomes handicapped in expression or originality. It simply means that the art laws help the student to know when he is wrong or when he is right so that he may know when to go ahead. And it is also well to know that the usual art fundamental holds good throughout all the arts. It will be found that music, verse, architecture, drama, painting, are all more or less founded on the same laws. It is for this reason that many who have achieved success in one of the arts, find that they are capable of succeeding in one or all of the others, because of the similarity of governing principles.

In the fine and applied arts we find that the laws of decoration are also necessary in the art of painting. That the same important foundations are needed in sculpture and architecture, in the making of a cameo or in designing a good table.

For this reason I hope that the students of these lessons in design will realize that the principles brought out will not be thought to apply only to decorations. The four divisions of design are based on the great law of unity: that of producing decorations that are consistent with all their own parts and also consistent with the object to be decorated as well as with the purpose for which the object is to be used. Unity is

nothing more than the eternal fitness of things, which means harmony wherever it is achieved. And the world needs harmony wherever art can produce it.

While we have analyzed the four divisions of design as applied to motifs or design fragments, a little investigation and observation will show its existence in many other avenues of applied art. It will also be clearly found to exist in varied expressions of the same subject by different artists or by the artists of different nations.

To make this clear to my readers I have gathered together for this article six groups of subjects and each group represents the same matter expressed in the four divisions of naturalistic, conventional, abstract, and geometric design.

To commence with, Plate 50, which shows four decorative panels of ships, illustrates how the subject may be expressed in the four design divisions.

The naturalistic panel has adhered faithfully to the ship outlines, the water has been naturally drawn, but the decorative quality comes from the dark and light arrangement of the waves against the sea. The ship is carefully composed in line structure, and shading of any kind has been left out.

The second panel is the conventional. This panel shows a more static boat position. The water lines and the cloud lines show a tendency toward scroll formations. There is still a trend toward action in the panel, but less action than the first panel.



NATURALISTIC



CONVENTIONAL



ABSTRACT



GEOMETRIC

PLATE 50. THE SHIP IN DECORATIVE ARRANGEMENT SHOWING THE FOUR DIVISIONS OF DESIGN AS A TREND IN EACH OF THE ABOVE PANELS



PLATE 51. FOUR DECORATIVE LANDSCAPES FROM FOUR NATIONS,
EACH AN EXAMPLE OF ONE OF THE FOUR DIVISIONS OF DESIGN

The School Arts Magazine, April 1927

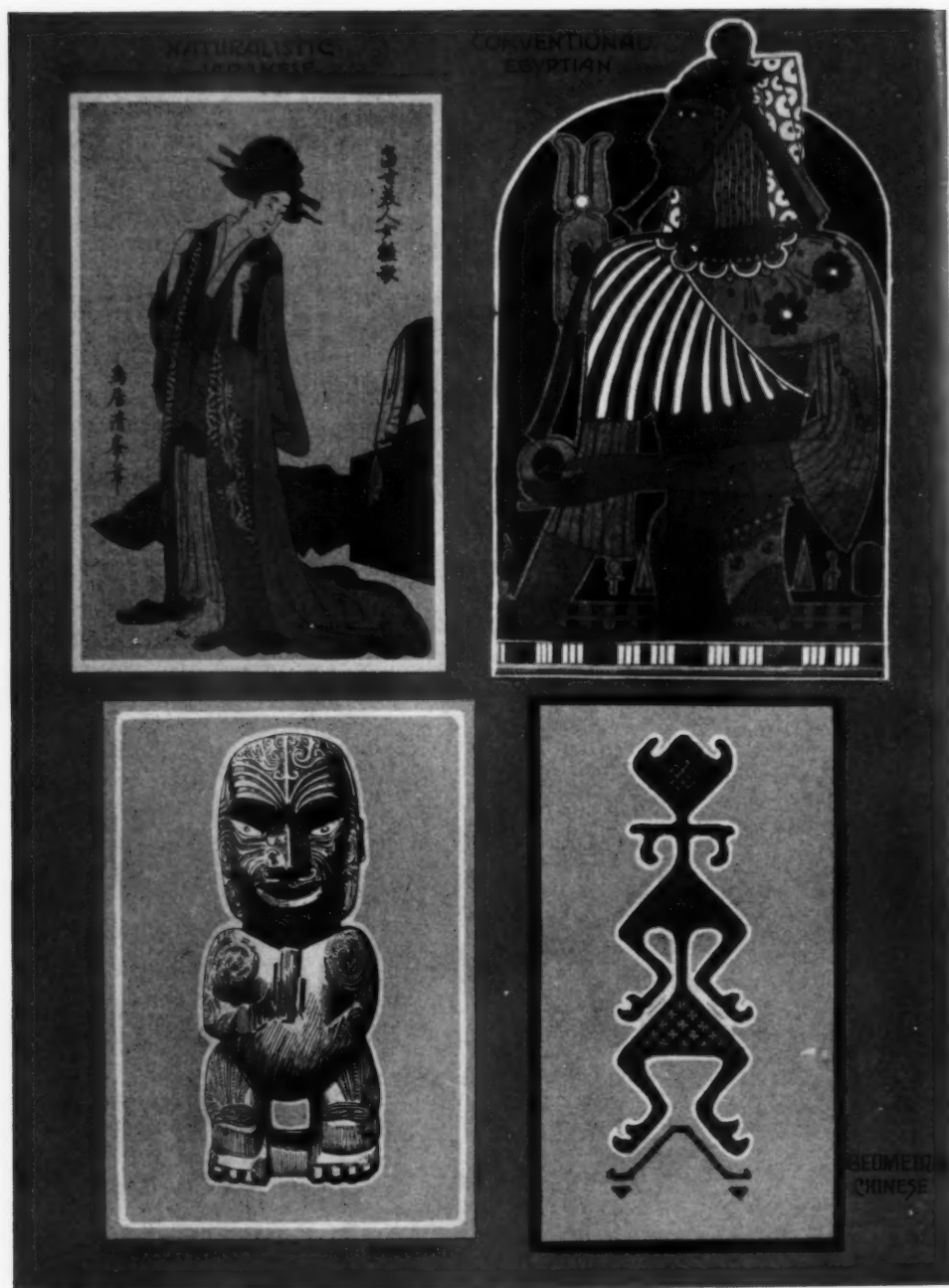


PLATE 52. FOUR DECORATIVE FIGURE DESIGNS EACH FROM DIFFERENT PARTS OF THE WORLD AND ILLUSTRATIVE OF THE FOUR DESIGN DIVISIONS

The School Arts Magazine, April 1927

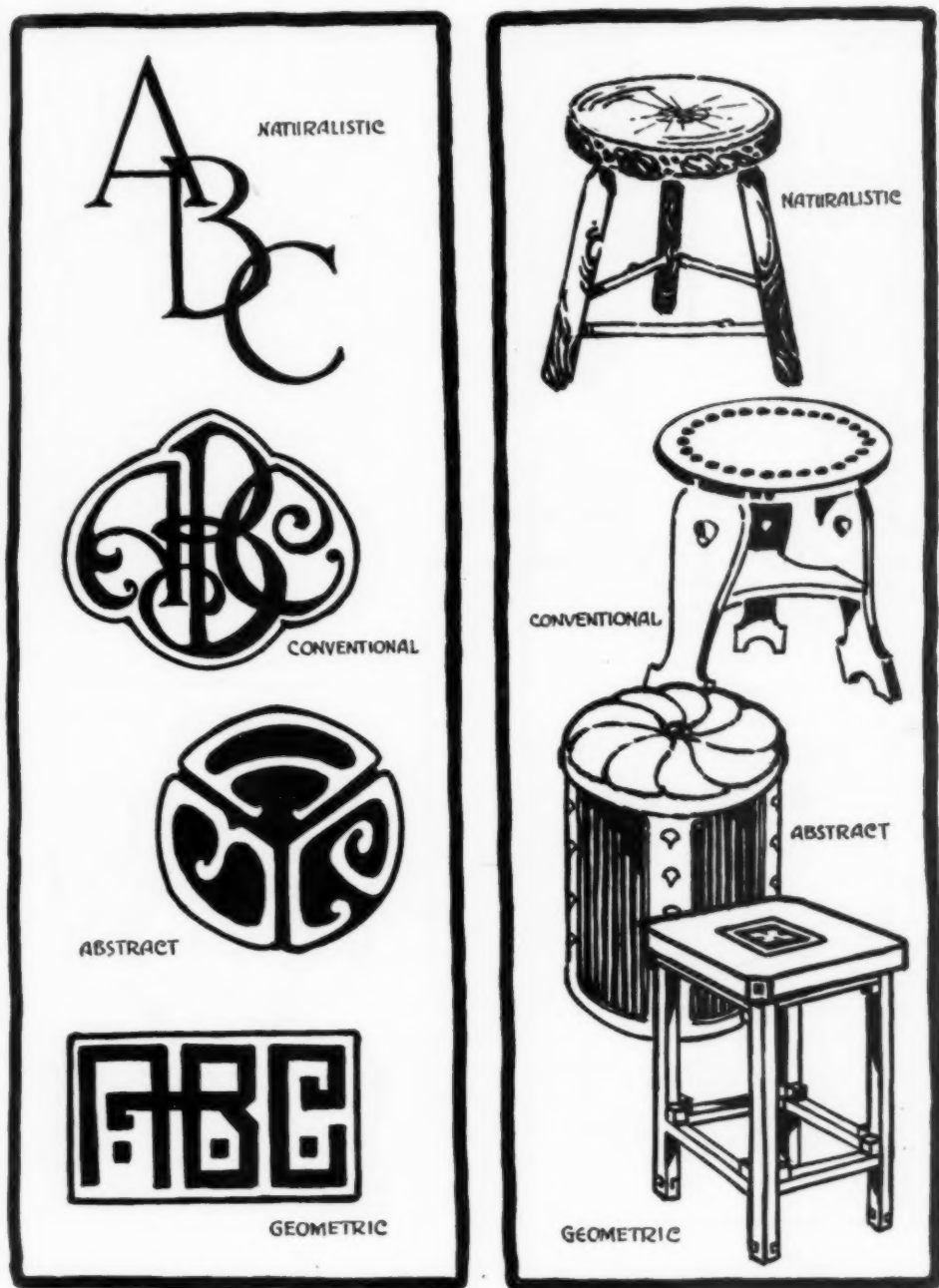
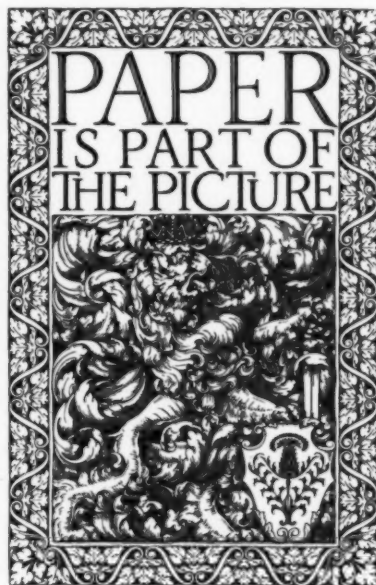


PLATE 53. EVEN LETTERING AND INDUSTRIAL ART MAY BE DEFINED BY THE FOUR DESIGN DIVISIONS

The School Arts Magazine, April 1927



NATURALISTIC
SPANISH



CONVENTIONAL
AMERICAN



ABSTRACT
FRENCH



GEOMETRIC
GERMAN

PLATE 54. ADVERTISING DESIGNS MAY ALL BE CLASSIFIED TO COME UNDER EITHER THE NATURALISTIC, CONVENTIONAL, ABSTRACT OR GEOMETRIC DESIGN DIVISIONS. THESE FOUR DIVISIONS WILL GREATLY SIMPLIFY THE STUDENT'S CLASSIFICATION OF DESIGN TYPES OR STYLES

The School Arts Magazine, April 1927

The third panel, showing the abstract division, is a boat that is considered less from the pictorial and more from the decorative viewpoint. This abstract boat becomes more of an ornamental spot and is also more static.

The geometric boat panel is even more static and every part has been subordinated to the decoration of the space and each form conforms to the textile construction of the material for which it was designed.

Plate 51 shows four decorative landscapes selected from designs made in different parts of the world and at different periods. The first is a naturalistic portion of a Hiroshige print of the last century. The trees are silhouetted naturally. Accidental twigs and irregular branches are included. The foliage forms are natural, but rendered in a decorative way.

The conventional landscape next to it is a modern English decorative landscape. Here trees, hills, clouds and flowers have been repeated after conventionalized forms. Types have been selected, the decorative tendencies accentuated, and the whole composed within a decoratively shaped panel.

The abstract panel is from a Chinese carved stone dated several hundred years before Christ. It shows how trees, flowers, and running water have been made so formal and abstract that the landscape idea becomes highly decorative in terms of expression.

The geometric panel is a landscape showing large and distant cypress trees on a field. This is from a very old Persian rug and is very evidently clear as a geometric example of a landscape.

Plate 52 shows the four divisions of design expression applied to the human

figure. The first panel of the Japanese women shows a good example of naturalistic but decorative rendering of the figure at which the Japanese artist is acknowledged a master. The flowing rhythmic lines, the arrangement of pleasing contour masses and balance of dark and light portions are all well-known successful uses made by the Japanese artist toward securing artistic decorative qualities.

The Egyptian decoration next shown illustrates the conventional type of decorative figure. The posture, the details of the face and hands, and the drapery are all fully conventionalized.

The abstract Maori figure has been decorated and proportioned entirely toward the idea of a decoration rather than a true figure example and becomes an abstract figure decoration.

The last figure is from an old Chinese Hainan decorated textile and the figure has almost become lost sight of in the decorative treatment plus the textile line requirement.

In Plate 53 the relation of the four divisions of design to a monogram is clearly shown and the same plate illustrates the four design divisions as applied to furniture construction. Once the student definitely defines the four tendencies he will find the knowledge to be of immense help in keeping one form of design related to any background that is already defined. He will also avoid producing much of the conglomerated design forms which are the weak parts of American industrial art today.

In Plate 54 four advertising designs are grouped. It will be seen that the first one, selected from a Spanish magazine, is

(Concluded on page ix)

The Story of the "River-Loop" Design

PEDRO J. LEMOS

Editor, The School Arts Magazine

WHEN the New England shipmasters returned from their far-away trips to the Orient the holds of their vessels yielded strange bundles and basket-covered treasures gathered from the ports of the seven seas. Dishes of quaint pattern, carved sandalwood chests, shell-enriched ornaments and spice-filled pottery of primitive form were brought.

Many were the silks and orient-woven fabrics that came as gifts to the wives, mothers and sweethearts of the seawandering sailors and without doubt the allurements that induced many a captain's wife to the long sea journey to India or China was the opportunity to choose the wonderful cloths first hand from the bazaars of the far East.

One finds even now in long-forgotten chests and the museum displays of colonial treasures the old India shawl and the Paisley shawl of our grandmothers. These were cherished by them as the last feminine touch to my lady's wardrobe. Heirlooms they became, being passed from mother to daughter, and even to this day many households count a Paisley or India shawl among their family treasures.

Repeatedly there appears as a motif to these designs an oriental motif somewhat of the form of an elongated seed-pod. It is used in large motifs that interweave and sometimes wind over the entire textile. Again the motif is highly enriched with flowers and nature growth, birds and decorative spots, appearing in

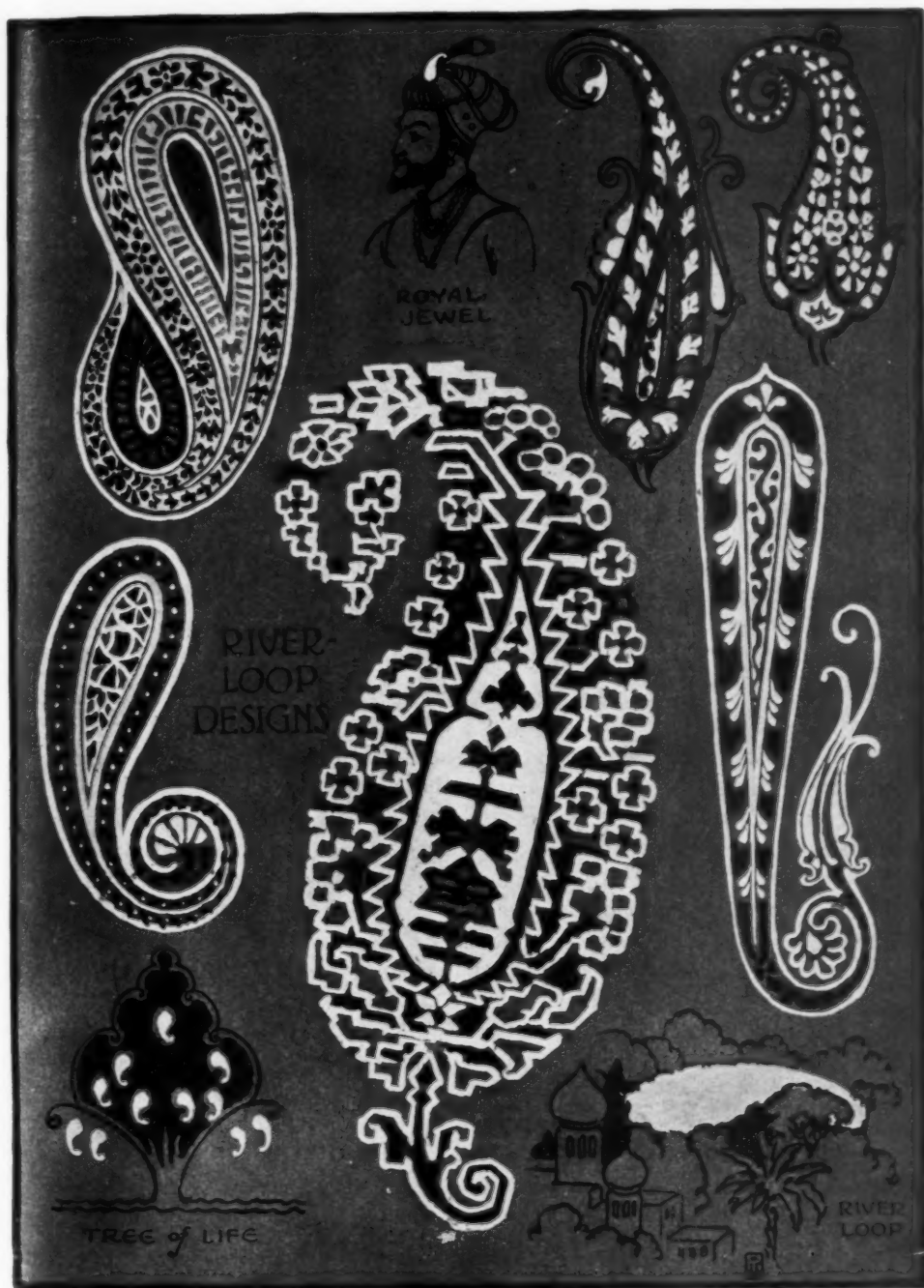
long slender shapes, or in round almost circular forms.

Surely a form so often used must have a wonderful source and I decided to find the tradition or historical or religious beginning of this oriental decoration.

The chance came while I was in Athens, Greece. To those who visit Greece the "glory that was Greece" is definitely sensed in the past tense; especially if one goes during the summer months with its arid, dusty, debilitating days and sleepless nights. Those who know will visit Greece during the first three months of the year, so that they may see and enjoy the seeing.

While Athens' modern streets are only mimics of Paris or Rome, the older sections still have many quaint shops and bazaars. The merchants close shop a little after the noon hour and open again about four o'clock. This permits them to linger over their noonday meal and to sleep through the breathless hot portion of the day. Then in the cool of the evening they return to the shops, unlock the iron "roller-top desk" affairs that completely screen the shop fronts and are ready for business. Shoppers swarm through the streets promenading everywhere, resting once in a while to sip aniseed water and munch roasted squash or melon seeds, at the little tables that now fill the square or sidewalk spaces.

Down one of these streets I went until I came to "Shoe Street," so named because of the long strings of Greek shoes that hung from the shoe merchants'



A PAGE OF RIVER-LOOP DESIGN MOTIFS TAKEN FROM OLD INDIAN AND PERSIAN SHAWLS

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ceilings and swayed from every point possible around the doorway.

Somewhere on Shoe Street I came to a bazaar of oriental handicrafts, and entered to find in charge an old Turk who spoke excellent English. As I wandered among his displays I found many beautiful weavings. There were the beautiful embroideries from the harems of Turkey, Asia Minor, and Arabia. There were the Greek shepherd embroideries from Thessaly and Corinth, and the laces from the Greek islands. But among the old treasures of India and Persia the design of the long pendant seed-pod motif appeared again and again. Selecting a textile I brought it to the merchant and asked him to tell me the story of the source of this motif. He clapped his hands in oriental fashion and a little boy with a fez headpiece appeared. He was asked to bring a seat for me and certain old shawls from another room. This he did and this is the story as it was told to me by the old Turkish merchant in far-away Athens:

"The design that you are interested in is a very well-known one to all Mohammedans. It appears in many ways on many of the things that our craftsmen make. It is used on metal and enamels and on tiles but it appears more times on our weavings and embroideries. The design has several stories as to how it commenced and I know of three stories of its beginning.

"One of these stories I heard from my mother when I was a small child, held in her arms before I used to go to sleep." Here the old man had a far-away look in his eye and a slight glisten of a tear appeared and disappeared. "My mother told me that in a certain land there was a wonderful garden. In this

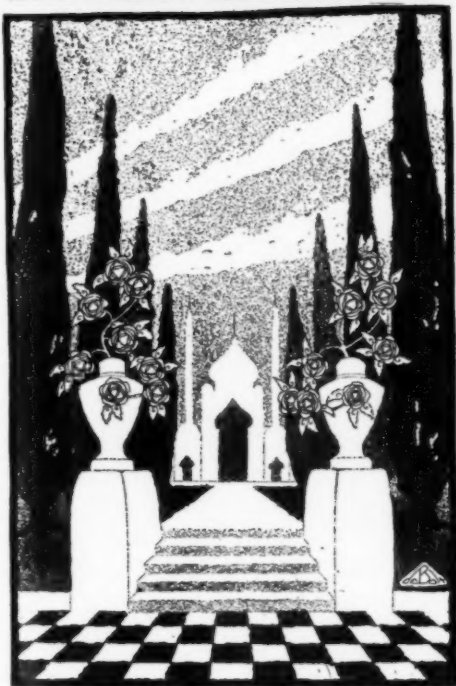
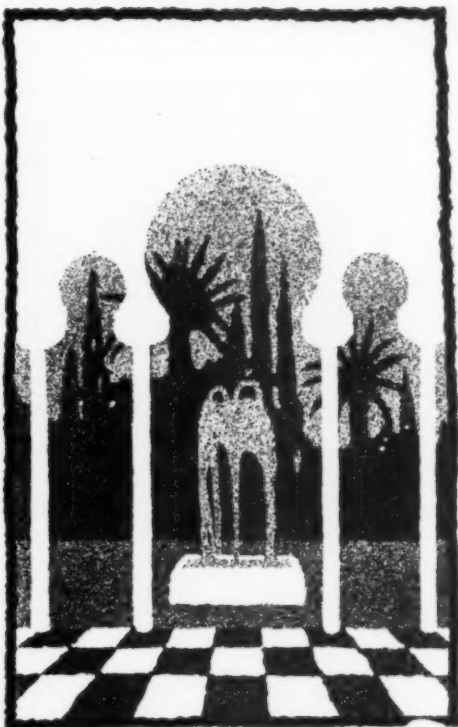
wonderful garden were many wonderful and beautiful trees. Around this garden was a high wall to keep everyone out with the exception of a gateway where two powerful lions kept guard. In this garden was a Tree of Life which had fruit so wonderful that anyone who gathered and tasted this fruit would never die. My mother said that only those who grew up noble and good could overcome the lions at the gate and that she hoped I could overcome the lions and reach the tree and secure the fruit of life. She said that the fruit on the tree was the shape of the ornaments on her scarf, which is the ornament you are interested in.

"Then there is the story also that when Alexander the Persian conquered the world, craftsmen everywhere seeking his favor and patronage and to pay him homage wrought the design in all their wares because Alexander's crown contained a jewel of great beauty, and the jewel form was of the design that you are asking about.

"But the story which, I believe, is the one that has given the source to the design is the one that has to do with the sacred river. We Mohammedans, unlike you Americans, do not have as our greatest ambition that of collecting wealth. Our greatest ambition is that of sometime being able to complete a sacred pilgrimage to a far distant sacred shrine.

"There is a sacred river spot in India which for many hundreds of years was travelled to by many thousands of pilgrims. Now the river at this point made a bend or loop so that the water-glistening view from the temple formed a shape similar to the decoration that you have brought to me. Every pilgrim who

(Concluded on page ix)



SPATTER WORK DRAWINGS OF ORIENTAL DESIGNS BY BYRON DE BOLT



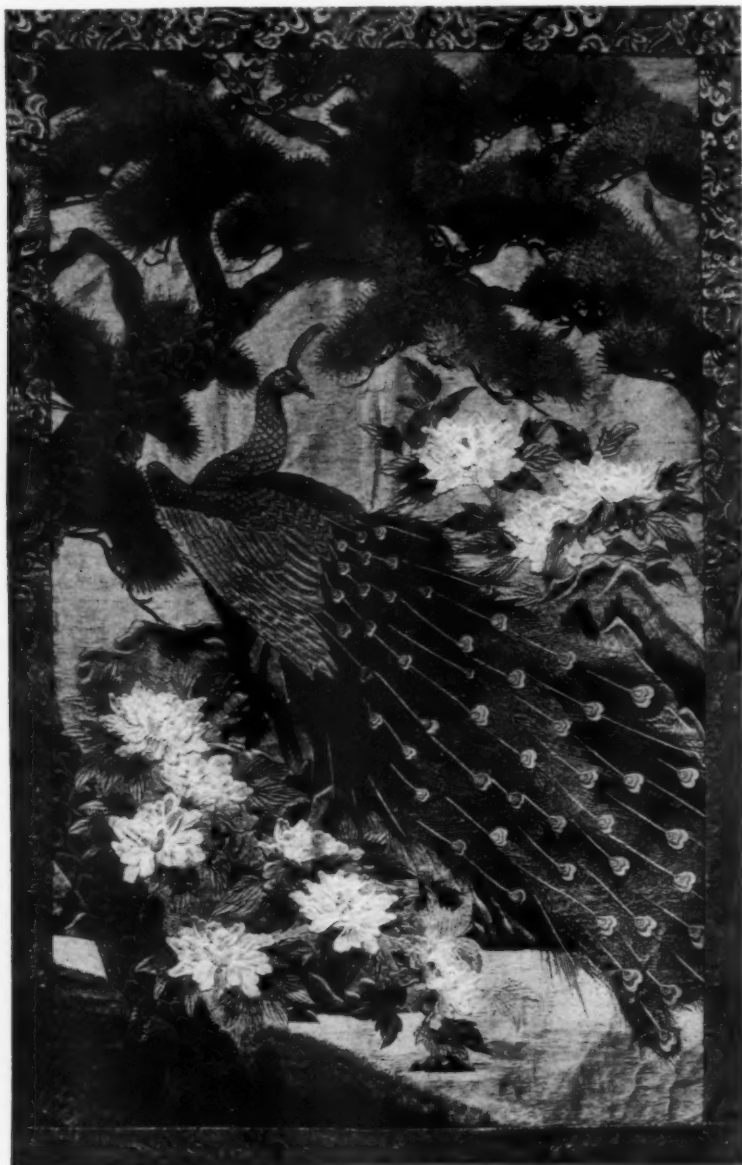
A STENCIL PRINT FROM STENCILS CUT BY JAPANESE ARTISTS. THE STENCILS ARE CUT FROM PAPER MADE FROM THE MULBERRY TREE. THE FINELY CUT DETAILS ARE SUPPORTED BY A NET MADE OF HUMAN HAIR WHICH SUPPORTS THE SMALL SECTIONS DURING THE STENCILING

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ANOTHER STENCIL DESIGN NOTED FOR THE BEAUTY OF
ITS SPACE DIVISIONS AND LEAF AND FLOWER PATTERNS

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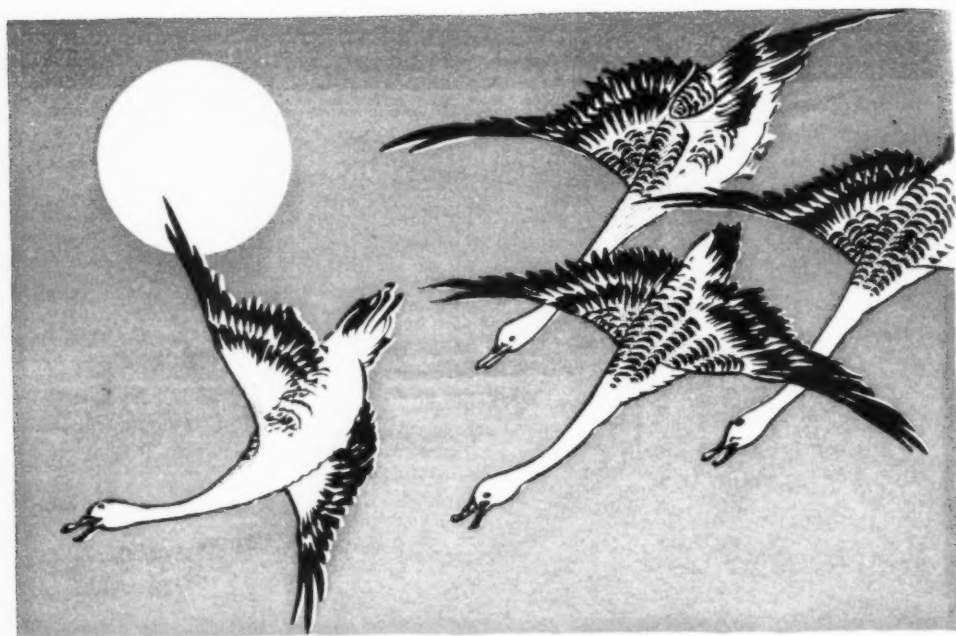


A PEACOCK MOTIF, SILK EMBROIDERED BY JAPANESE ARTISTS. THE PEACOCK IS A SYMBOL OF GOOD FORTUNE AND THE EMBLEM OF HONOR IN THE ORIENT



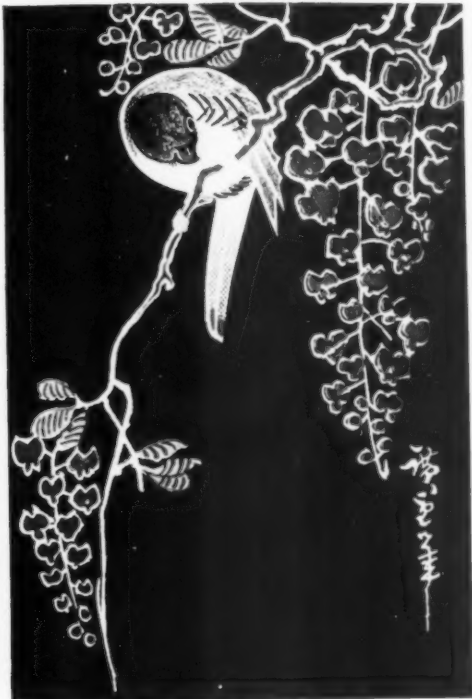
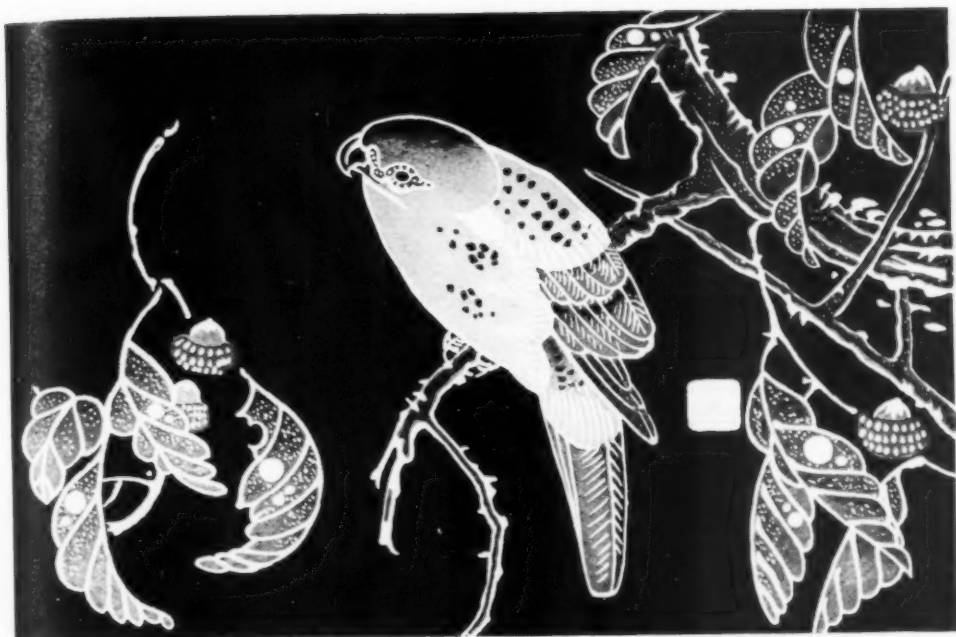
A PAGE OF BRUSH DRAWN BIRDS FROM THE BOOK OF HOKUSAI, THE VERSATILE JAPANESE MASTER, WHOSE ABILITY TO EXPRESS MUCH WITH BUT FEW STROKES HAS NEVER BEEN EQUALLED

The School Arts Magazine, April 1927



TWO JAPANESE PANELS OF FLYING BIRDS. DESIGNS LIKE THESE HAVE BEEN THE INSPIRATION FOR FINER POSTERS, BETTER DECORATIVE PANELS FOR HANDICRAFTS AND DECORATIVE WALL HANGINGS

The School Arts Magazine, April 1927



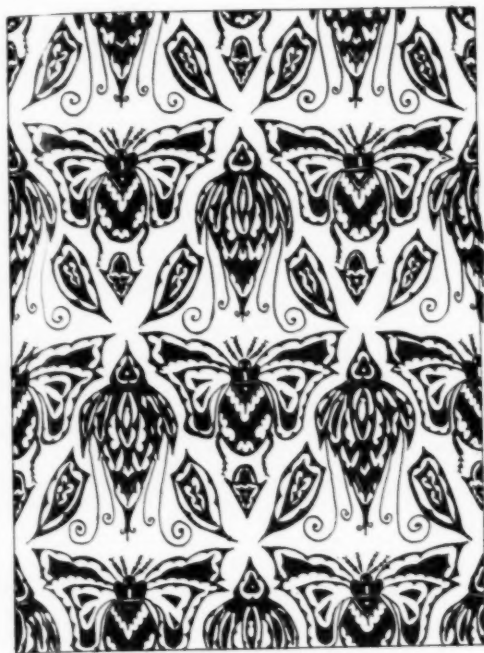
DECORATIVE BIRD PANELS OF MODERN TYPE FROM JAPAN, WHICH OFFER
GOOD SUGGESTIONS FOR ART CLASS PROJECTS OR ART DECORATIONS

The School Arts Magazine, April 1927

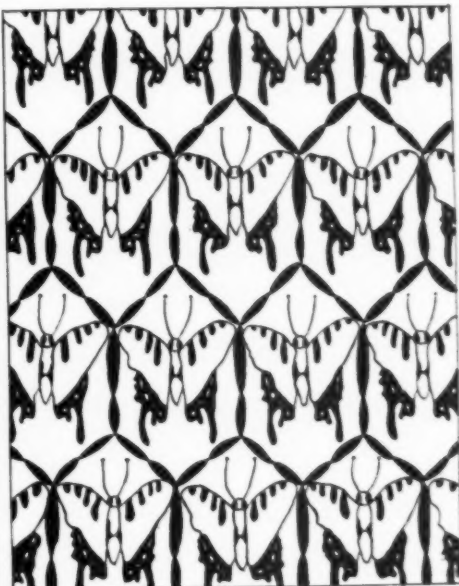


IT IS GENERALLY ACKNOWLEDGED THAT THE FLAT TONE AND SIMPLE UNCOMPLICATED ARRANGEMENT OF THE GOOD POSTER HAD ITS SOURCE IN THE CHINESE AND JAPANESE BLOCK PRINT. THE ABOVE PANELS SHOW THREE SUCH PRINTS FROM JAPAN DEPICTING THE MOUNTAIN FUJIYAMA

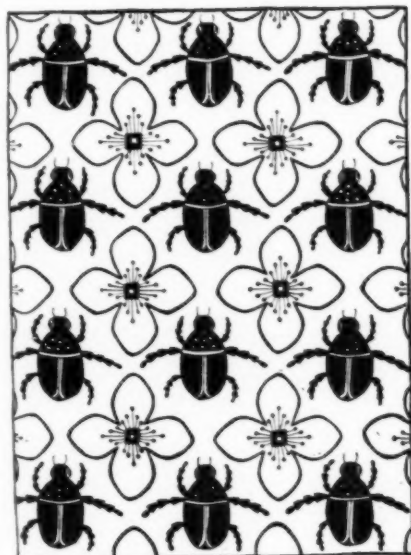
The School Arts Magazine, April 1927



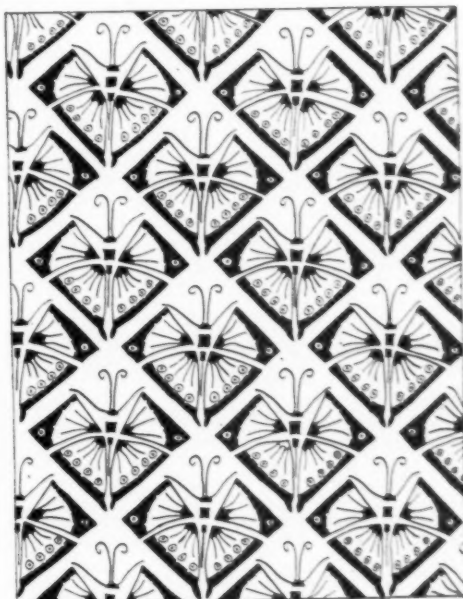
WILLIAM CRAWFORD



LOIS OSWALD



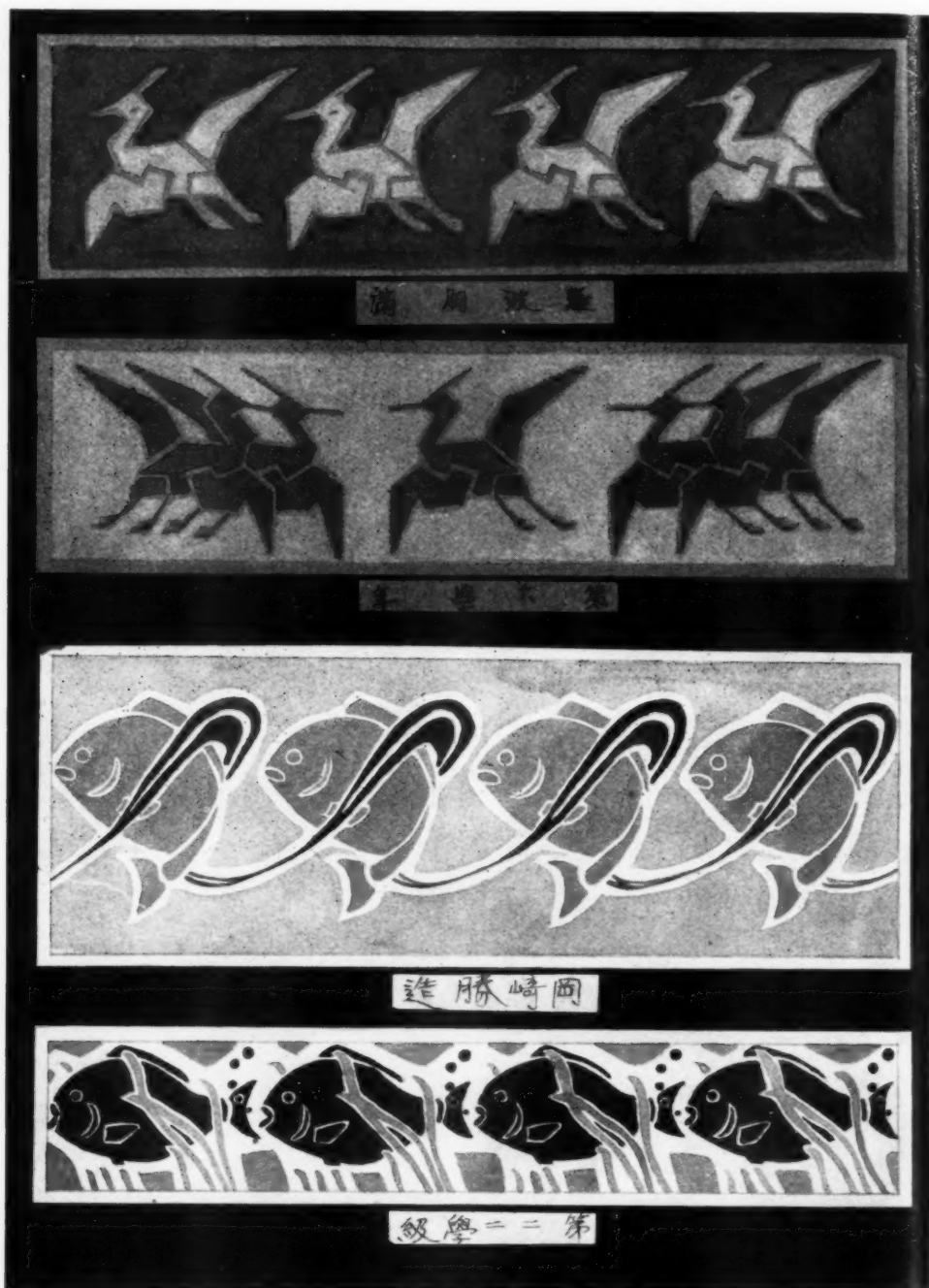
STELLA ROBINSON



DOROTHY LYMAN

ALL-OVER PATTERNS DONE IN AN ORIENTAL MANNER BY THE STUDENTS OF
RUTH HARWOOD, ART TEACHER, UNIVERSITY OF UTAH, SALT LAKE CITY, UTAH

The School Arts Magazine, April 1927



A GROUP OF BORDERS BY JAPANESE SCHOOL CHILDREN.
YOU MAY READ THEIR NAMES BELOW THEIR WORK

The School Arts Magazine, April 1927



NATURE DRAWINGS AND DESIGN BY THE SCHOOL CHILDREN OF JAPAN. THE ORIGINALS WERE DONE IN COLORS

The School Arts Magazine, April 1927



AN ADVANCE PAGE FROM THE PORTFOLIO, "ORIENTAL DECORATIVE DESIGNS," BY PEDRO J. LEMOS. PUBLISHED BY THE DAVIS PRESS, WORCESTER, MASS. THIS PORTFOLIO, CONTAINING HUNDREDS OF ORIENTAL DESIGN MOTIFS, HAS BEEN PREPARED ESPECIALLY FOR ART TEACHERS AND DESIGNERS. THE ABOVE IS A GROUP OF EARLY PERSIAN DESIGNS

The School Arts Magazine, April 1927



A SECOND PAGE FROM THE PORTFOLIO, "ORIENTAL DECORATIVE DESIGNS," WHICH CONTAINS TWENTY-EIGHT PAGES OF TWO HUNDRED AND SIXTY SELECTED DESIGNS, FOUR PAGES PRINTED IN COLOR AND A DESCRIPTIVE ILLUSTRATED FOLDER. THE ABOVE DESIGNS ARE FROM JAPANESE TEXTILES

The School Arts Magazine, April 1927

ART FOR THE GRADES



HELPS IN TEACHING
ART TO THE CHILDREN



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Japanese Silhouettes as an Inspiration for a Cut Paper Problem

KATHARINE MORRISON KAHLE, M.A.
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TO the modern art teacher, the art of Japan offers a wider field of applicable suggestion than can be found in any other one country. First of all, we owe the Japanese for their example of fine brushwork in which they are trained from childhood and of which the expression is so intense that it is called "living ink." The Japanese power to sweep, guide, and modulate the widths and intensity of his line is so developed that it is one of the vital characteristics of Japanese painting. Thanks to these "inferior little people" for the Japanese brush! No student of art should be without one.

And then what a fund of knowledge can be gained by the flower studies, the

books of animals and insects, the grace of the pottery shapes, and the fine design and color of the prints and stencils! What an inspiration the block print has been to modern art! Then as we unroll our book of Japanese art we shall find still smaller branches on our tree of Japanese prints; the figure print, the landscape print, and a still more obscure division, the silhouette. And this latter is our source in this problem. What can we learn from the Japanese silhouette? Hiroshige has one print which is the epitome of fine tone relationship.

The print is one from the ToKaido Series. Silhouette figures on horseback are crossing a low bridge and in the distance are other figures in lighter sil-



A PAGE OF JAPANESE TONAL PRINTS, MADE IN SILHOUETTE FORM.
THE SILHOUETTE METHOD IS AN EXCELLENT METHOD FOR SCHOOL ART

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A PAGE OF SILHOUETTE JAPANESE SUBJECTS. THIS TYPE OF WORK IS A SPLENDID DRAWING TRAINING FOR ART STUDENTS AND IS ADAPTABLE TO MANY AVENUES OF ART WORK

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houette tone, and in a still lighter tone the landscape beyond. At first, the print seems like cut paper, but on closer examination, one doubts if the subject could be better expressed if all the technique of the Academicians were called to work. Certainly it could not be made more charming or imaginative.

But for our purpose we will take the more accessible and less complicated modern sketch prints, and in these too, we find a fine placing of light and dark tones. These prints are about three inches by eight inches. They are made on a fine quality of rice paper and although silhouettes in black and white, the paper is often toned with blue or faded vermilion. One print of delightful rhythm shows a river scene. A woman on a barge is waving a fan in greeting to another barge. It is a festival evening and the river seems to be dotted with barges, some in the foreground, some lighter in the middle distance, and some lighter still against the silhouette trees of the distant shore.

Another print shows crows on a branch and silhouetted against a full moon. Two prints depict scenes at temple gates. The characteristic Japanese rain is falling in both. In one a jinricksha man with a lantern dominates the scene, which includes women with umbrellas, the temple gate, and a willow tree. It offers clear-cut profiles in characteristic poses. Always in the Japanese silhouette we feel the action and the body within the figure.

The Japanese always take pleasure in recording the incidents of everyday life and they have not neglected this tendency in their silhouettes. In this series is a print of a man on a ladder just about

to ring a fire gong, and in the distance is silhouetted a village with the cinders and flames rising from one house. Another print shows a temple and trees in the distance and in the foreground a Buddhist priest approaches—behind him is the temple sweeper with his bucket and decorative broom of twigs. In the sky over the temple, simply painted birds are flying.

It is often difficult to interest pupils in the subject of tone values, but show a display of these quaint silhouettes and then have various toned papers, scissors and paste at hand, so that the pupils who have now become interested to see what "they" can do, may start work while enthusiasm is fresh.

A second glance at the prints will suggest that the fundamental reason for their great appeal is their good structural design. Gifted with fertile imagination which creates an illustration in a stroke, and with eyes that see the fundamental characteristics of action, even with a love for minute detail, the Japanese artist never loses sight of that all-important factor—Design.

As contrasted with other silhouette drawings, these Japanese sketches seem (flat as they are without shadow) to have a roundness and essence of being that other silhouettes lack. This is due, I believe, to the Japanese method of first studying the object carefully, then looking away and drawing with undivided attention on his hand and paper, instead of glancing from model to canvas as do we Occidentals.

This lesson in paper silhouettes might be followed by one in quick silhouette sketching from a model, using the Japanese brush and method to obtain greater expression of rhythm.



ORIENTAL FIGURE PICTURES MADE WITH CREPE PAPER AND COLORED PAPER. RECEIVED FROM BOYCE WILSON, LITTLE ROCK, ARKANSAS

The School Arts Magazine, April 1927



A JAPANESE BOY AND KITE MADE WITH PAPER, STRING AND CRAYONS. RECEIVED FROM BOYCE WILSON, LITTLE ROCK, ARKANSAS

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A Sandtable Suggested by Reading of "The Japanese Twins"

AMANDA WESSEL

Art Teacher, Springfield, Illinois

IN ORDER to avoid a lengthy description of a sandtable, suggested by the reading of the "Japanese Twins," by Lucy Fitch Perkins, I give the following quotations from this delightful book:

"Near the Temple they found an orchard of cherry trees in full bloom. People were sitting under the cherry trees looking at the blossoms. Some of them were writing little verses, which they hung on the branches of the trees. They did this because they loved the blossoms so much. Children were playing all about. Near by was a pretty little tea-house.

"Outside the tea-house, under the trees, there were wooden benches. They sat down on these, and soon little maids from the tea-house brought them trays with tea and sweet rice cakes.

"The mother had carried Bot' Chan all the way on her back, and so, maybe, she was a little tired. Anyway she said to the father:

" 'If you and the twins want to go farther, let Grannie and me stay here and rest. You can come back for us.'

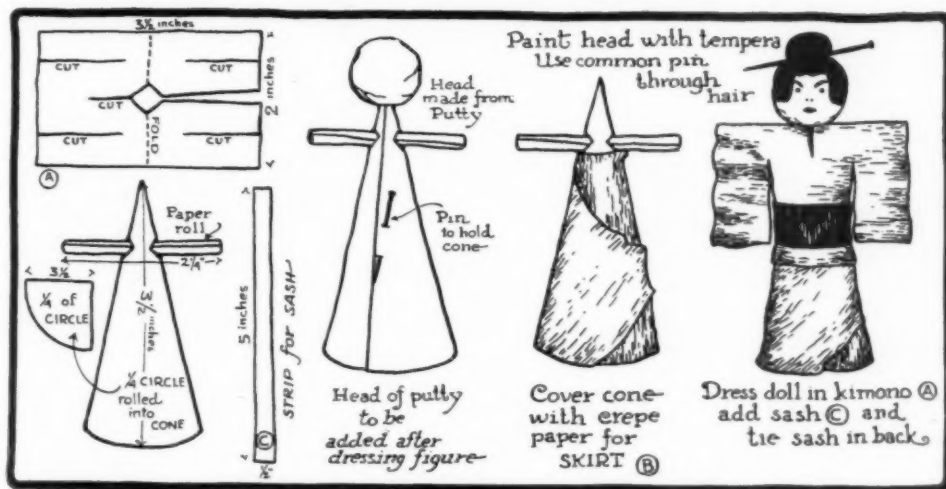
" . . . And two swans sailed, like lovely white ships, to the place where the twins stood, and opened their bills to be fed."

This is the theme of the Japanese sandtable illustrated in the picture. The *pièce de résistance*—the Japanese tea-house with its tiny lanterns and workable sliding doors, was made by the

teacher. Practically all else was the work of the children. To make the cherry trees, glue was put on small twigs, and bits of pink crepe paper were sprinkled over this. Little rolls of paper were hung on the trees in imitation of the poems left there by the worshipping Japanese. Tiny wooden benches were painted black. A jinriksha added its note of local color.

The Japanese dolls, the main interest of the whole scene, were made by all the children. For heads, balls of common backyard clay about the size of marbles, were stuck on paper cones. For arms, little rolls of paper were pushed through slits at the sides of the cones. In the case of women, the knot of hair was made by adding a tiny ball of clay to the head and piercing it with a pin to simulate the hair ornament. The hair was painted black with water color, and the pin with black enamel. The face was done in cream opaque color. The eyes, nose, and mouth were drawn with a lead pencil. A touch of red water color was put on the mouth and the cheeks. The dolls were dressed in gay-colored crepe paper. An obi of a contrasting color was added. Most of the children made two dolls. The ones not used on the sandtable were taken home as Christmas presents for little brother or sister.

When it came to assembling the sandtable, most of the work was done by two boys. Boxes and crumpled-up news-



THE SANDTABLE AND JAPANESE DOLL CONSTRUCTION AS DESCRIBED BY AMANDA WESSEL ON THE OPPOSITE PAGE

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papers were used for the foundation. This was covered with burlap. Flour paste was spread over the burlap. Then sand was put over the whole. This affords a hard surface and is more easily managed than just plain sand.

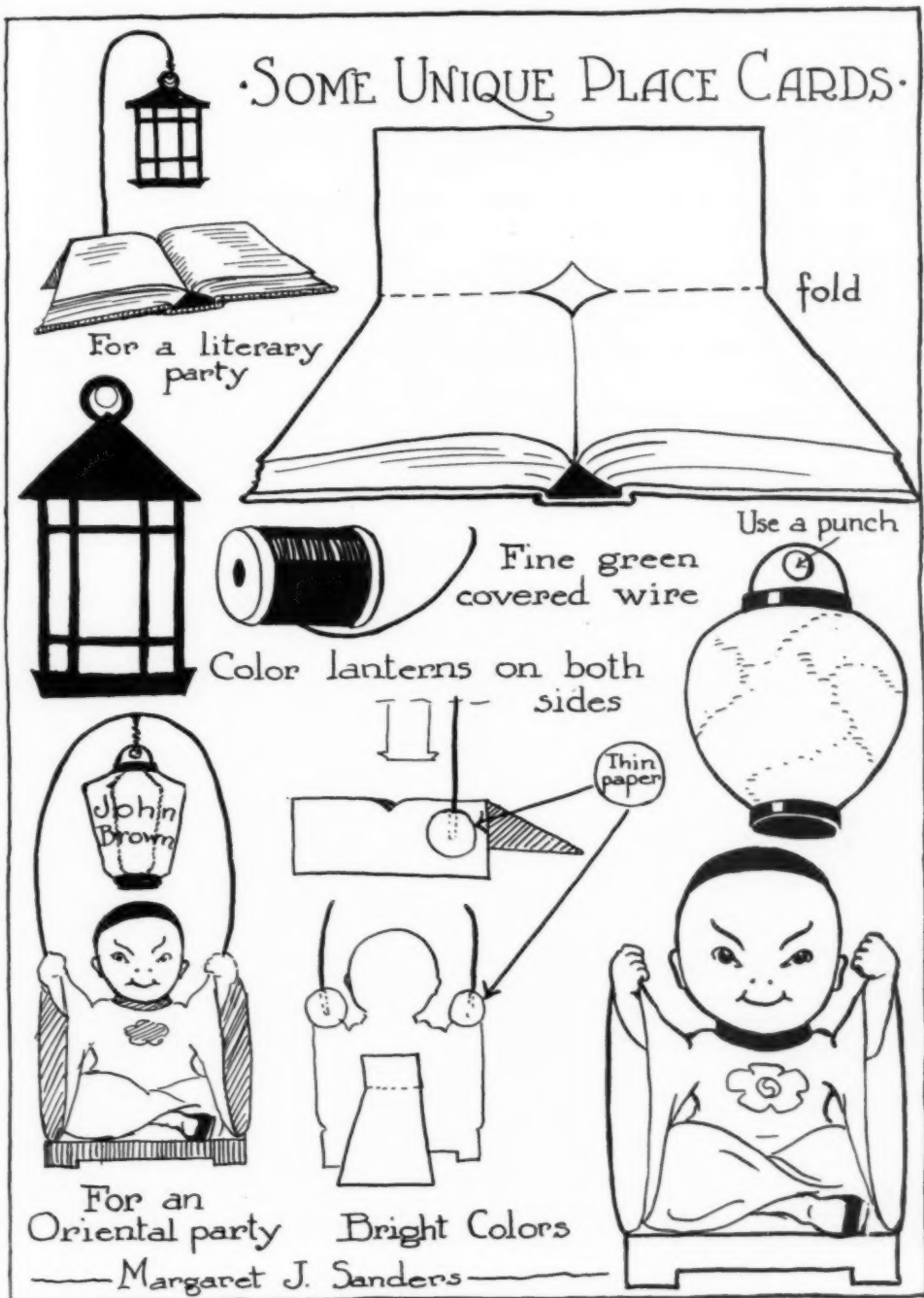
The most attractive thing in the arrangement of the scene was the little lake. Here the sand was shaped to form a deep basin. Pieces of green and blue chalk were scraped fine, and this chalk-powder was added to the sand bed in a rather careless fashion. Then a piece of glass was put over the whole. The edges of the glass which touched the burlap were banked with clay. Tiny purple irises of crepe paper were stuck into the banks. Since the glass was so far above

the bed of the lake, the coloring produced by the green and blue of the chalk plus the reflections of the banks produced a surprisingly naturalistic effect. A tiny celluloid turtle under the glass filled the children with delight. For a background Fujiyama was worked out in violet and white against a deep blue sky.

Unfortunately, the coloring, which is such an important element in the composition, is lost in the photograph. The gray and white house with its bright lanterns, the pink blossoms of the trees, the violet, blue, and yellow of the costumes, the green and blue reflections of the lake, and the deep blue background with the violet and white of Fuji add immensely to the sum total of the interest.



A STAGE DECORATION FOR AN ORIENTAL PLAY BY HIGH SCHOOL STUDENTS



PLACE CARDS OF UNIQUE DESIGN FOR AN ORIENTAL PARTY BY MARGARET J. SANDERS, NEW HAVEN, CT.

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Other Land Poster for Grade II

ROBERTA WIGHTON

La Grange, Indiana

THIS poster is made with cut paper and the size is 9 x 12 inches.

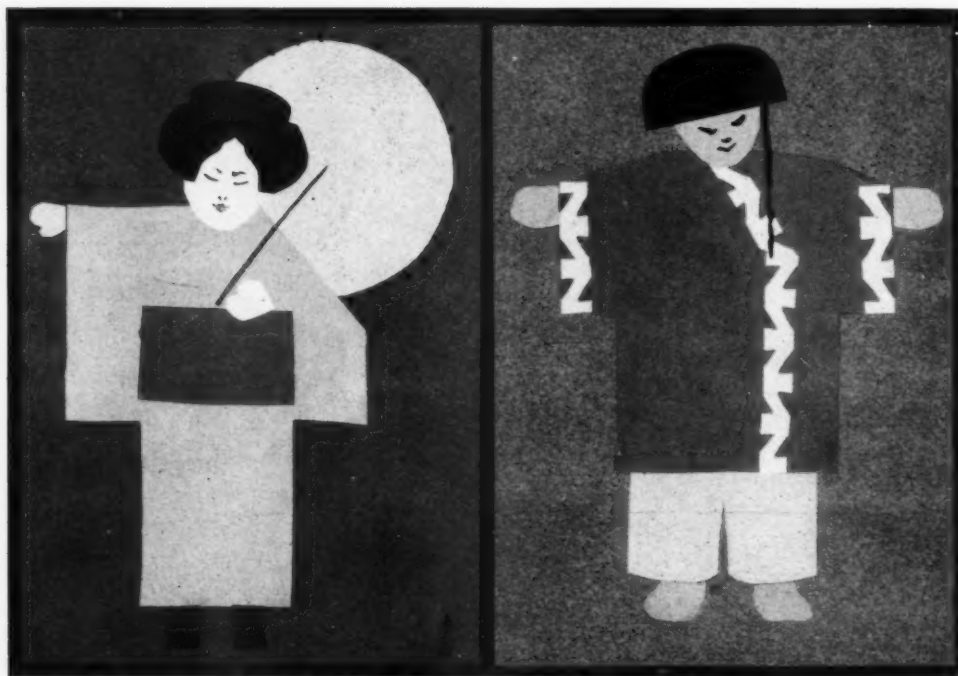
Grade: End of second year. Could be worked out more in detail in grades three and four.

Colors: light blue background for sky and lake; grass cut from dark green paper; mountain, purple with white top; distance, red-violet; tree, black; gateway sail, and bridge cut from white; house

light brown with orange or tile colored roof.

The fans and vases are cut from white or colored paper, 9 x 12 inches and 6 x 9 inches, in colors, lavender, pink, yellow, and light green. Designs on lanterns may be suggested with crayons. The bridge and the roof are folded when cut.

This problem was used in correlation with the geography lesson.



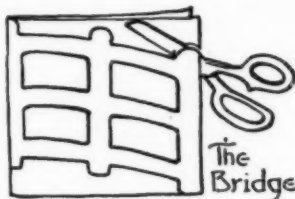
TWO SIMPLE ORIENTAL FIGURES FOR POSTER WORK BY MRS. ANNA MCCLAY PRICE, TEACHER, MIAMI BEACH ELEMENTARY SCHOOL, MIAMI BEACH, FLORIDA



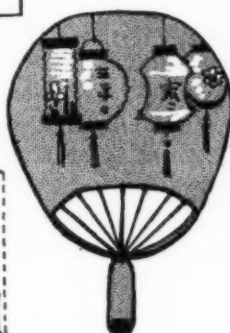
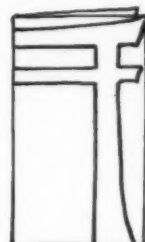
The House



The Bridge



The Gate



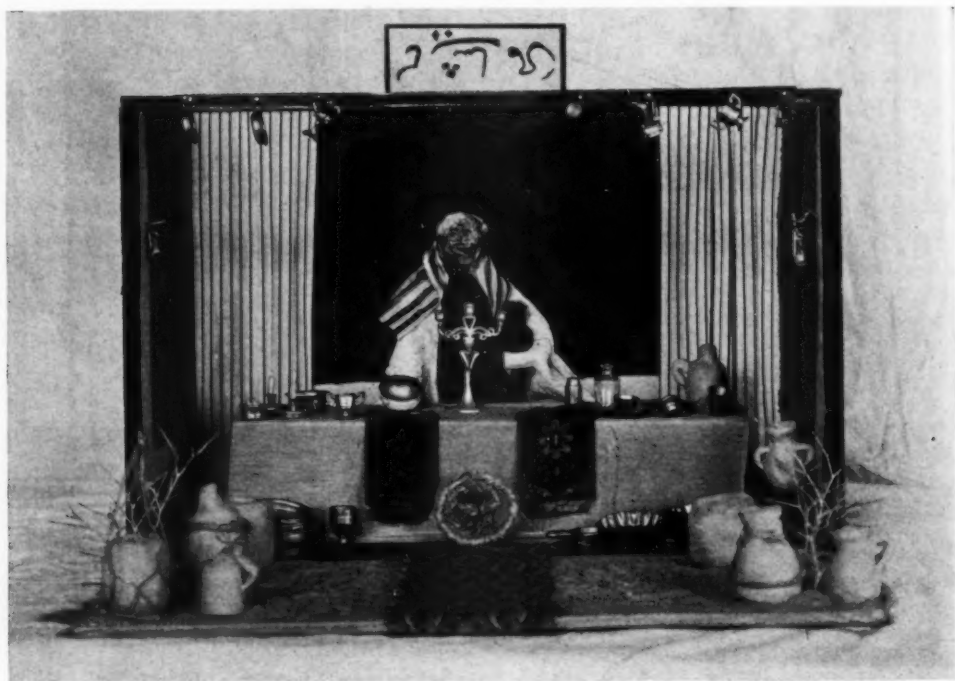
OTHER LAND POSTER FOR SMALL CHILDREN TO MAKE
AS DESCRIBED BY ROBERTA WIGHTON OF LAGRANGE, INDIANA

The School Arts Magazine, April 1927

Miniature Oriental Shop

VANETTA BEVANS BISSELL

Art Instructor, Public Schools, Kalamazoo, Michigan



MUD, ancient or modern, overflowing the banks of Nile or Colorado, in the hands of Moses or a fourth grade child, carries an interesting story whether of rich vegetation, clay tablet, or primitive pottery.

When clay appears in the Art Room, eyes sparkle and hands impatiently await the ball of plastic joy.

In the third grade, the class had dabbled in Indian pottery. When they arrived at the advanced age of fourth graders, they became interested in the Orient. They hunted the *National Geographic*, the oriental file, and any-

thing that would put them in touch with utensils used in desert countries. Having gorged themselves, they tried their hand again at pottery.

One thing calls for another. Why have a collection of clay masterpieces without a place to display them? The artist, Dean Cornwall, and his interesting paintings of Eastern life solved the problem. One, as you remember, depicts an oriental shop filled with alluring copper and brass utensils. It struck the fancy of the class.

A shop they would have, with pottery, rugs, shimmering pots and pans, and a

dark-faced native to preside over their treasures.

Who could bring a small wooden box? Hands came up to the last man. Two boxes arrived that afternoon, and one bearing the familiar words, "Dutch Cleanser" was chosen. Two boys knocked off the top. Three others, enveloped in discarded middies of Junior High (it pays to be on friendly terms with the janitor), painted the outside walls black. Wall paper being inappropriate, the interior was covered with plain manila.

The following day, a narrow strip of wood was added across the top, upon which to hang some of the most beautiful things, to tempt the passing stranger.

These treasures had been hoarded since the days of cracker-jack prizes. They were prettily shaped, of tin or white metal. The child who was allowed to gild or "copperize" one of these was the envy of his fellows. Honors were passed around that every child might share in the work.

While the metal things were being transformed, raffia network was added to some of the clay jars, and the class had

its first taste of basketry. The floor was covered with rugs (tapestry samples). A counter was manufactured, draped with a lovely blue textile. Utensils were grouped on it, and two small velvet rugs were hung over the edge. (We don't say much about the origin of the rugs).

Larger rugs were hung upon the wall, and black and white striped material put on in folds. Cushions and a chest, which the children insisted upon modernizing into "Cedar Chest," filled the corners of the floor.

Michigan sand, Ohio clay, and California's spiny branches suggested the desert country of Arabia. The shop was finished.

Someone must walk over the yellow sand and take possession of all this wealth. A bit of refuse wood from Manual Training shop, a ball of cotton, and there was the desert man. Dressed in native costume, he presides over the shop and chaffers with all who enter.

The little girls who made the sign could not translate it. I believe she obtained the words from a foreign postage stamp. Perhaps it reads, "All hope abandon, ye Americans who enter here."

The Egyptian Museum

VANETTA BEVANS BISSELL

Art Instructor, Public Schools, Kalamazoo, Michigan

HAVING acquired the museum habit—a most delightful one, I assure you—the 6AX class in Vine Street School plunged into the construction of an Egyptian room to complement our miniature Arts Museum recently completed.

An old Sunday edition of a New York

paper furnished treasured pages of King Tut's tomb and its contents. These hung about the room gave the proper musty, fusty atmosphere. To make us feel more at home the sandtable became a desert country where pyramids, sphinx and obelisks disported themselves.



Possibly you have heard of Mrs. D— of Illinois, who, emulating Lot's wife, looked back and turned into a telephone pole. We looked further back and turned into Egyptians.

The Manual Training man built us a room, in size about 20 by 27 inches, the front of which in these modern times is called the "pyramid type." The wood was three-ply, warranted not to warp, and so attractive in tone that we did not change it. The designs on the flaring front were in black, red, and gold, while the winged globe and sacred birds were green and black. A frieze of Egyptian figures in color decorated the interior—brown bodies, black hair, white garments.

The royal figures and accessories were enriched with much "gold" and bright colors. Decorative panels—black satteen and gold—line the back walls, with a display of Egyptian jewelry between.

Naturally the girls fell to designing these priceless ornaments of departed Cleopatra—necklaces and ankle bands, tiaras and stomachers, made of beads and fine wire. Occasionally a girl was found who worked with a far-away look in her eyes, as if visualizing the court beauty whose treasures she fashioned, or seeing herself as a pretty brown princess, whose slightest wish was gratified by a browner slave.

On the side walls may be found a king in bas-relief, and terra cotta heads with striped native covering.

The old Pharaohs had a fancy for appearing, appropriately on pedestals, as the king of beasts, probably after killing a paltry few thousand slaves in building the pyramids. We have two in our museum, modelled by the girls; one made of clay and the other, the rather moth-eaten individual, an experiment of

domestic papier-maché, retained because the centuries seemed to have treated him unkindly.

No collection would be complete without bits of pottery decorated with sacred emblems. You will find them here.

The things which created the greatest excitement were the unwrapped mummy, the sarcophagus, and the chariot of gold. One of the boys claimed the privilege of creating Pharaoh, mixing the gesso and producing as weazened a specimen as one could desire. The clay sarcophagus was fashioned by a girl and decorated by one of the boys. The chariot—I can't tell you how many had a hand in that.

A block of wood rounded in front formed the bed of the vehicle. Pasteboard was curved around this for the body. Gesso was applied and richly carved and gilded. Someone's small brother furnished the wheels, which were also gessoed; a tongue was supplied and the result was a chariot in which Ben Hur might proudly speed to victory.

We had completed one of the most interesting projects we had ever undertaken. Was it worth while? Yes, fingers had become more skillful, books on Egypt had been studied, pictures scanned, and a lasting interest in museums created. Ask the children!



A CUT PAPER POSTER BY THE CHILDREN OF
THE HANAHAUOLI SCHOOL, HONOLULU, T. H.
MAE E. WALKER, TEACHER

The Making of May Baskets

GRACE M. POORBAUGH

Miss Harker's School, Palo Alto, California

LONG ago in England the custom originated of celebrating in festival form the beginning of summer. So every year on May Day, the first day of the month, children have their Maypole dance and crown a playmate the Queen of May.

Another simple custom which children enjoy is the making of baskets, filling them with flowers which they have gathered and mysteriously hanging them on the doorknobs of their friends' homes.

Sometimes we lose sight of the importance of days like this and pass them by unobserved. This is a great mistake, for should we not make the most of every opportunity which makes it possible for us to instill in the hearts of our children lessons of unselfishness and love?

There are many different kinds of baskets which children can easily make and which require very little material, since material is very often a thing to be considered in our schools.

Perhaps the simplest baskets are those which are made by folding sixteen squares. Figure 1 shows a basket of this kind. A 6-inch square is a good size to use. Fold and cut as shown in F, Figure 2. Baskets of this kind are more attractive if decorated with a simple border around the top.

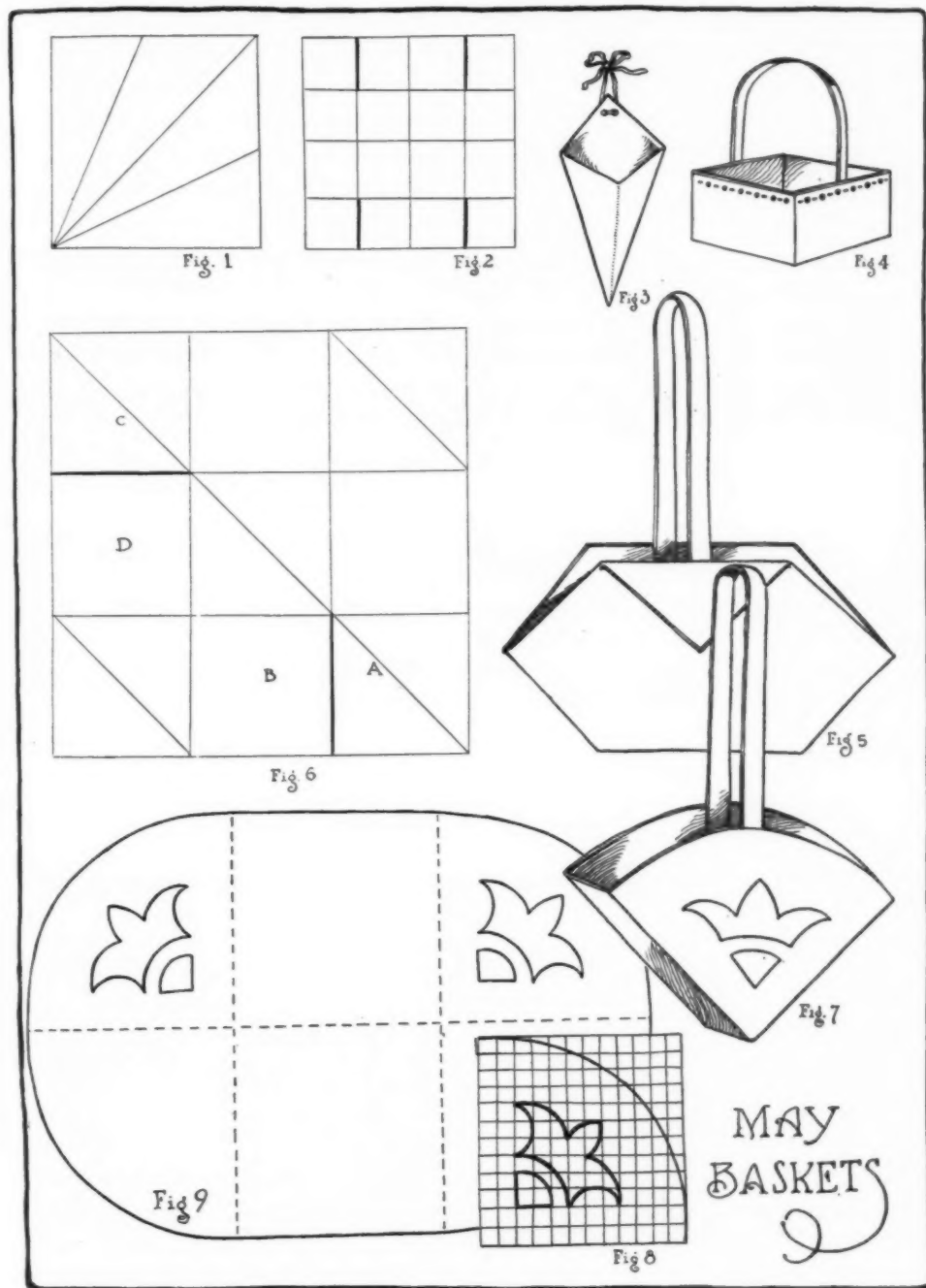
Another basket which is made by folding is shown in Figure 3. A 6-inch square is also good for this. Fold the square first diagonally then fold each side to meet this crease, Figure 4. The

easiest way for a child to finish this basket is to punch holes half an inch apart on the edge of the two flaps and lace it up as he would a shoe. Two holes are also punched in the top and a cord put in so that the basket can be hung up. Care should be taken in selecting cord for lacing and hanging which will harmonize with the color of paper used for the basket.

Figure 5 shows a basket which is a trifle more difficult to fold. Again a 6-inch square is used. Fold this into nine squares (Fig. 6). Next fold diagonally, then fold diagonally the two corner squares. Cut as indicated by heavy lines. Paste square (a) on square (b) and square (c) on square (d). Use a strip $9 \times \frac{3}{8}$ inches for the handle. Paste the handle as shown in the illustration.

Another basket, which is best suited to third and fourth grades, is shown in Figure 7. For this a piece of construction paper 6×9 inches is used. Fold this into six 3-inch squares. On $\frac{1}{4}$ -inch squared paper children may work out units of design similar to the one illustrated in Figure 8. This may be used as a stencil. Place this stencil on the two corners (Fig. 9). Fill in with some color of crayograph which will harmonize with the paper used. For the handle use a strip $9 \times \frac{3}{8}$ inches and paste on as shown in the illustration.

Other baskets even more simple than any so far described may be made of paper drinking cups, ribbon boxes, or cones on which twine or yarn comes.



WORKING PATTERNS FOR MAY BASKETS DESIGNED BY GRACE
POORBAUGH OF MISS HARKER'S SCHOOL, PALO ALTO, CALIFORNIA

The School Arts Magazine, April 1927

If a drinking cup is used, cover the outside with colored tissue paper. Children may work out their own ideas in covering this, also in putting on the handle.

If a ribbon box is used, one having a diameter of $2\frac{1}{2}$ inches and a height of 5 inches is best. This may be covered with colored tissue paper or painted. A strip of paper may be used for a handle or a hole may be punched near the top in two opposite sides and through the holes punched, cord or raffia may be tied; thus the basket is completed.

If a cone is used, it may either be painted or covered with colored tissue paper and a handle attached in the way it was for the ribbon box basket.

In the making of all of these baskets care should be taken in the selection of colors which will harmonize with the flowers which children are likely to put into them. We cannot begin too soon to train children to appreciate what is in good taste in the selection of vases or baskets for flowers as well as in arranging flowers artistically.

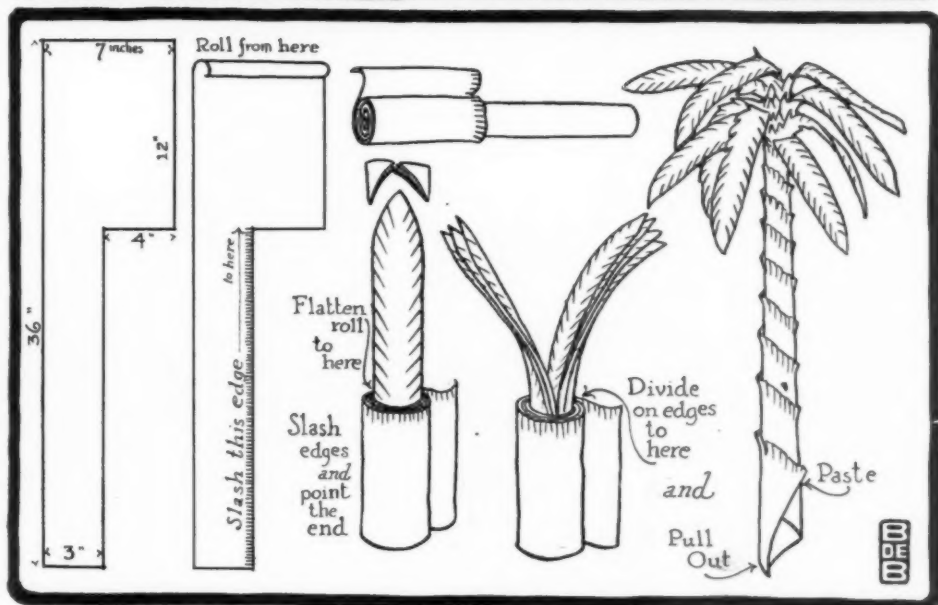
Spring

Spring, with that nameless pathos in the air
Which dwells with all things fair,
Spring, with her golden sun and silver rains,
Is with us once again.

—Timrod

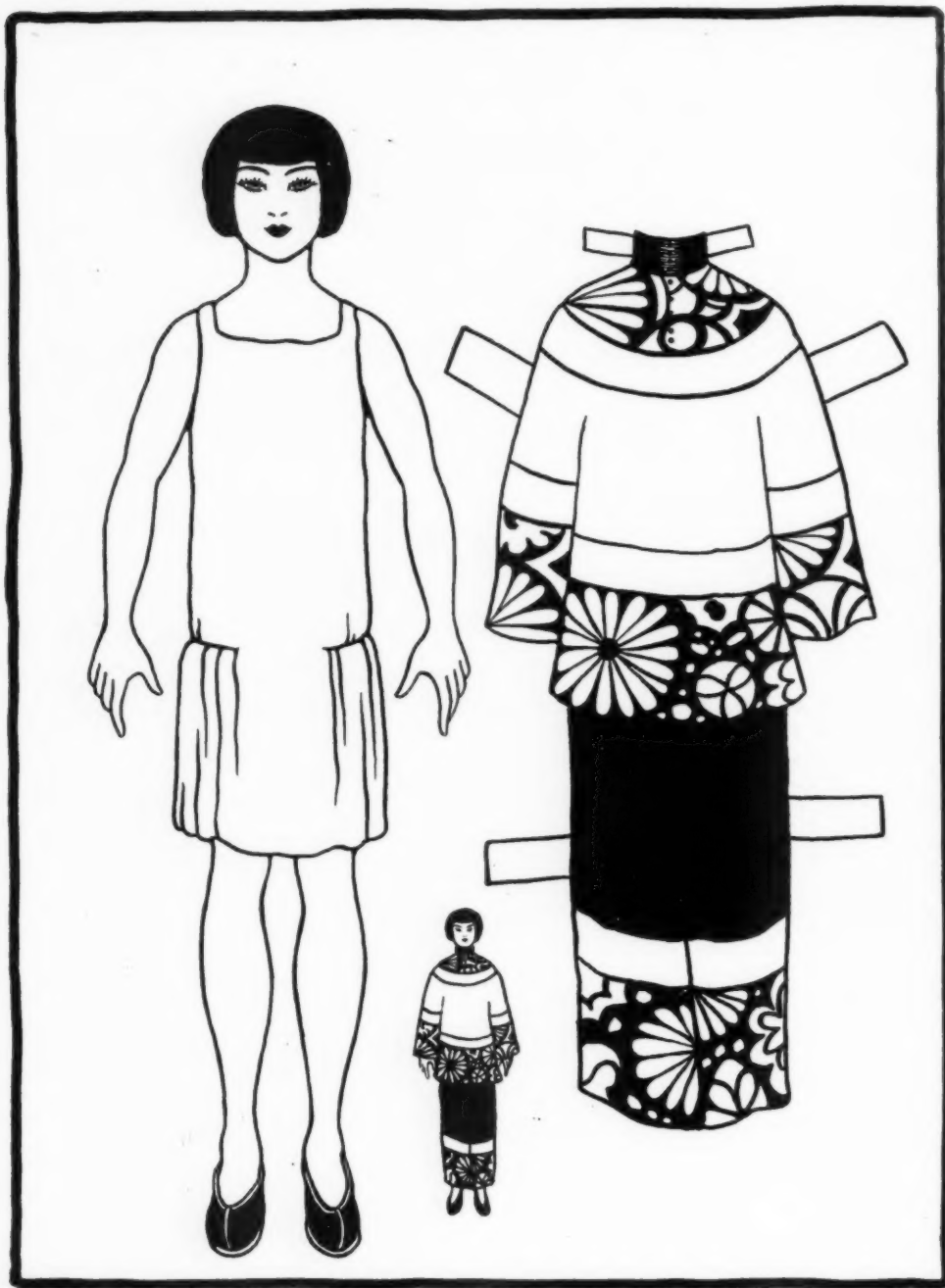


TWO POSTERS BY THE CHILDREN OF THE HANALEI SCHOOL, HONOLULU, T. H. MAE E. WALKER, TEACHER



A SIMPLE METHOD FOR MAKING SAND BOX PAPER PALM TREES. DESIGNED BY BYRON DE BOLT

The School Arts Magazine, April 1927



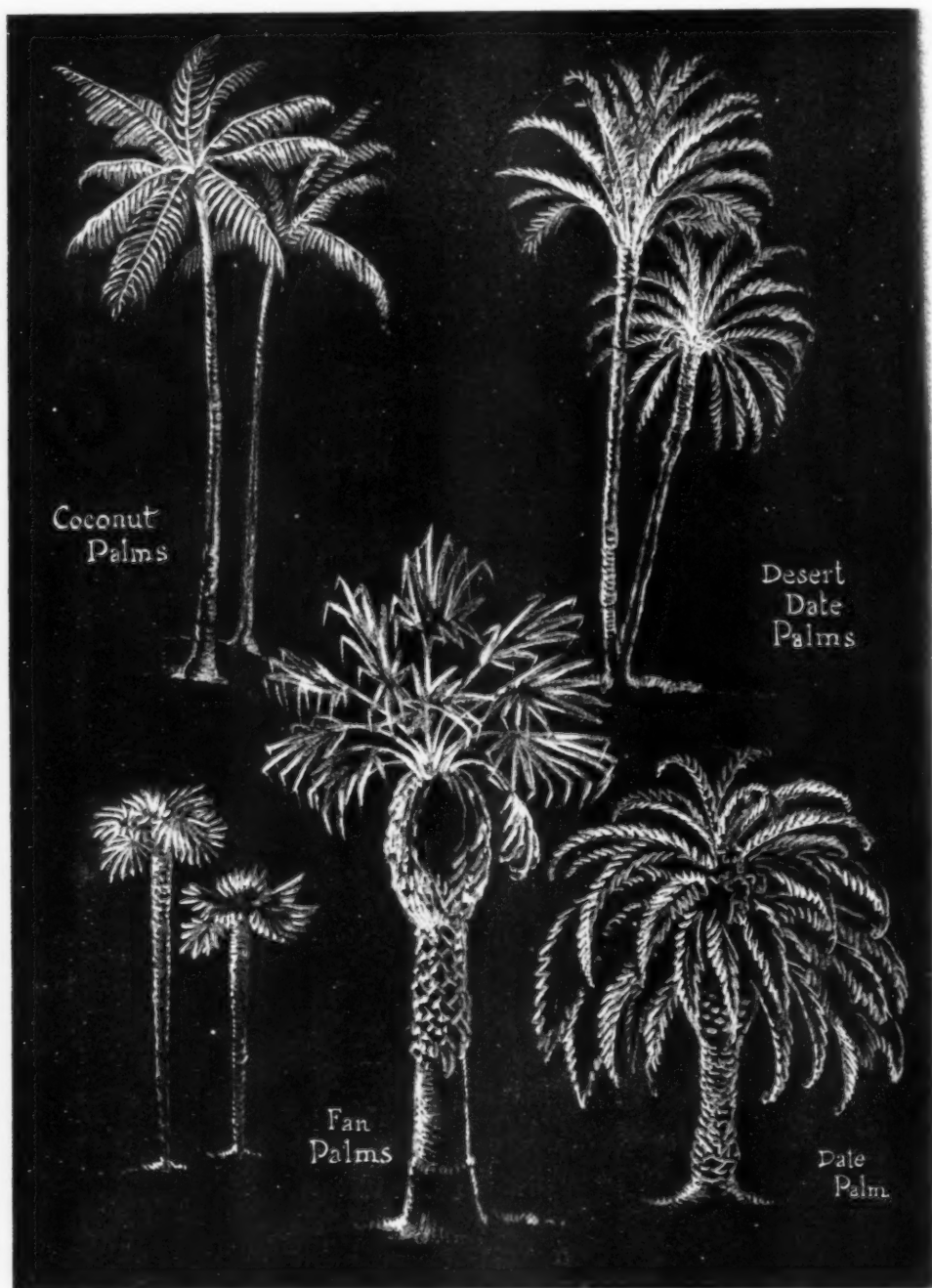
AN ORIENTAL COSTUME FOR A CHINESE PAPER DOLL

The School Arts Magazine, April 1927



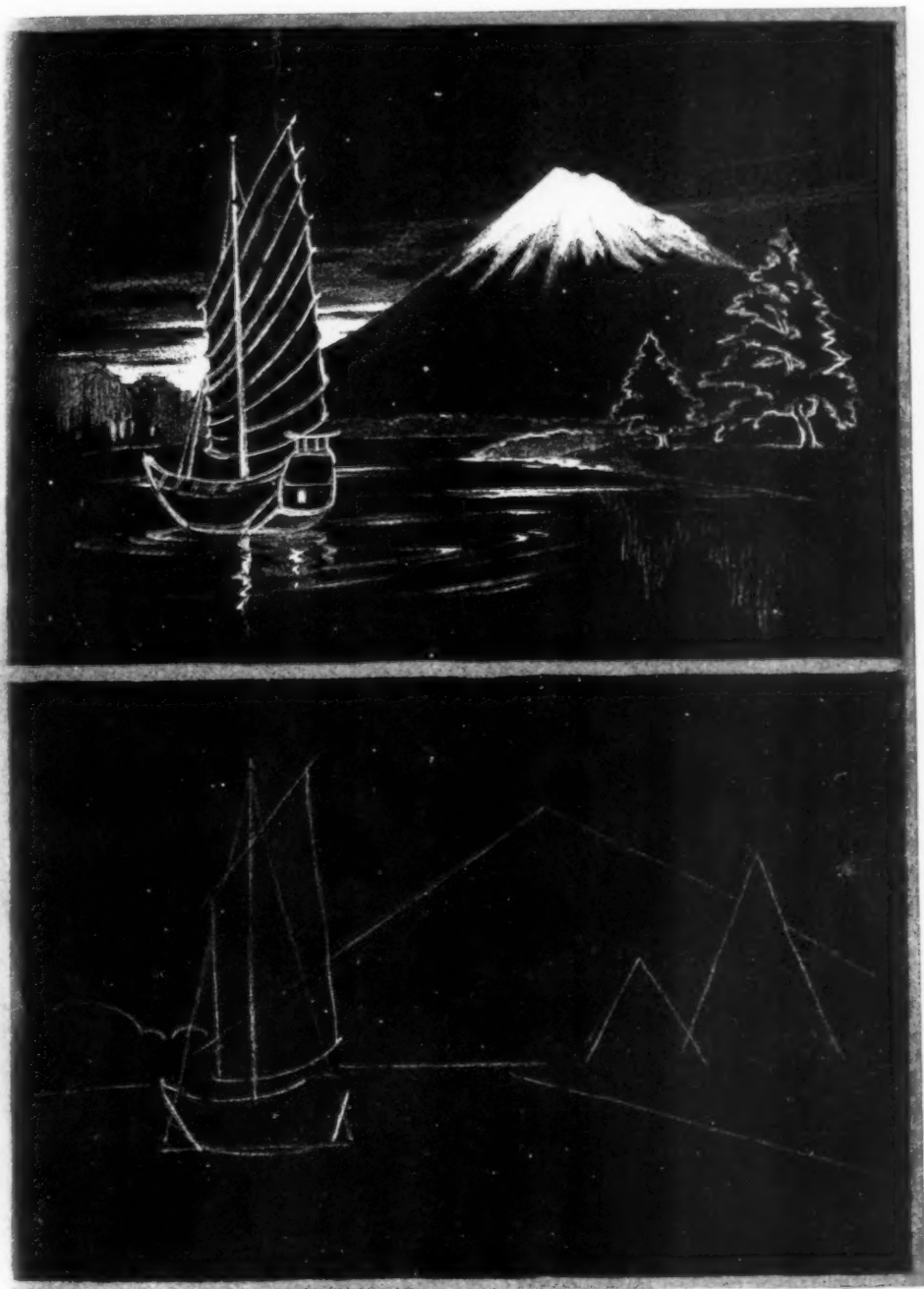
AN ORIENTAL COSTUME FOR A JAPANESE PAPER DOLL
USE THE FIGURE ON THE OPPOSITE PAGE FOR THE DOLL

The School Arts Magazine, April 1927



PALM TREE DRAWINGS FOR THE BLACKBOARD

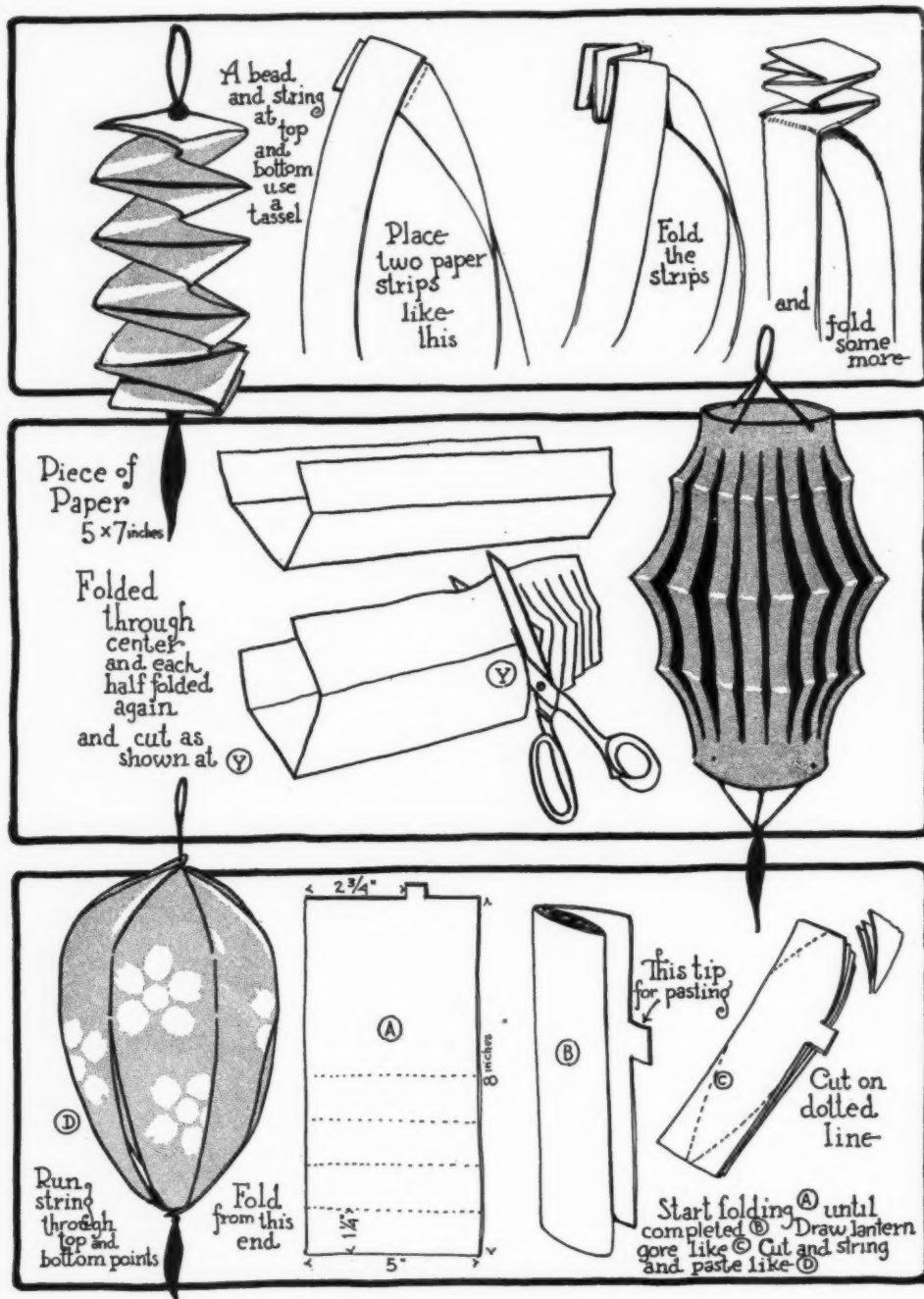
The School Arts Magazine, April 1927



A BLACKBOARD DRAWING OF FUJIYAMA FOR LITTLE FOLKS TO DRAW WITH CHALK

The School Arts Magazine, April 1927

ORIENTAL LANTERNS



THREE SIMPLE ORIENTAL LANTERNS FOR SANDTABLE, PAGEENTRY, OR PLAYHOUSE USE THAT CHILDREN WILL ENJOY MAKING

The School Arts Magazine, April 1927



RESEARCH-DESIGN IN NATURE, by John Gilbert Wilkins, Instructor in Research of the Art Institute of Chicago, is a handsomely printed set of 210 loose sheets 9 x 12 inches, fifteen of which are in color, contained in a buckram portfolio. The group includes subject matter on animals, insects, birds, reptiles, flowers, leaves, shells, and designs from varied primitive and aborigine handicrafts. Altogether it is the kind of thing that is very valuable for reference, and a copy of which should be in every school art library. The drawings are the work of students in the Art Institute Class in Research and are beautifully executed and carefully reproduced. Published by John Gilbert Wilkins, Chicago.

CREATIVE EXPRESSION THROUGH ART, is a volume edited by Gertrude Hartman, and is a symposium of the expressions of twelve art educators. The book is a collection of types of creative art, being produced in schools, from different parts of the United States. It proves that children are talented in art expression; that the child needs only to be encouraged rather than dictated in art ability. Granted this opportunity they frequently produce results of recognizable art value. The book expresses an unshakable belief in the creative ability of children. This publication is well illustrated in color besides many black and white illustrations from children's work. Every art teacher will recognize and enjoy these illustrations because they are like those that children everywhere make if given freedom of expression. Much of the children's work surpasses the work of the so-called modernists in painting because the work of the children is sincere while the artists so often affect their methods of expression. We must encourage more freedom in children's art work to offset the deadening qualities that come in standardizing

our art subjects for convenience in teaching large groups of children. This book offers good suggestions for teachers in any school where art is part of the curriculum. Published by Progressive Education Assn., Washington, D.C.

HISTORY OF MANUAL AND INDUSTRIAL EDUCATION UP TO 1870 by Charles Alpheus Bennett, Editor of *Industrial Education Magazine*, is a splendid review from earliest time to a comparatively recent date of Industrial and Manual Education. It presents in a concise and easily-referred-to form the background of the manual arts development.

The book records the individual and group attempts of the past in establishing manual and industrial schools, and also the success of many institutions developing manual educations.

The manual arts bring beauty into handwork and really work would not be drudgery if art would be more united to it. Art and manual art teachers and educators will find this book well worth careful reading and study. Published by Manual Arts Press, Peoria, Ill.

PEWTER DESIGN AND CONSTRUCTION, by William H. Varnum, Associate Professor of Applied Arts, University of Wisconsin, is a hand book very well illustrated and clearly written for the artist-craftsman. This fine handicraft played an important part in the colonial history of our country and is very properly being revived.

Equipments, the working methods, and progressive steps, are fully explained by Mr. Varnum, who is a successful teacher of his subjects and who dedicates his book to his students. Published by Bruce Publishing Co., Milwaukee, Wis.

THE ART OF REPOUSSE, by T. G. and W. E. Gawitrop is the fifth edition of the sub-

ject revised, enlarged, with new illustrations. Because of the growing interest in bench metal work this book will come as a find to students, amateurs, and teachers, because of its definiteness, and excellent illustrations. The book comes from England where much attention is given to the handicrafts and where books on the subject are so excellently produced. Published by Bruce Publishing Co., Milwaukee, Wis.

ALPHABETS, by Douglas C. McMurtrie, one of America's most scholarly typographers, is a collection of alphabets of value to students interested in hand lettering or those using layouts or arrangements of advertising matter. The alphabets are adaptable for self-instruction and easily arranged for ready reference. A chapter on alphabets precede the alphabet pages of the book. Published by Bridgeman.

FESTIVALS AND CIVIC PLAYS, from Greek and Roman Tales by Marie Ruef Hofer, gives a wealth of material for pageantry and school plays. The material assembled is an outgrowth of extensive research on the recreations of the Greeks and Romans, studied at the University of Southern California. A number of pages illustrate the subjects throughout the book. Published by Beckley-Cardy Co., Chicago.

PORTFOLIO OF DESIGNS FOR EMBROIDERY, by John Drew, gives a Portfolio group of geometric and conventional patterns that will prove excellent material for costume designers, teachers of household arts, and textile arts. The pages are large enough to make actual size patterns for the students' use. Published by Isaac Pitman & Sons, New York.



Design Made Easy

(Concluded from page 473)

arranged decoratively but following the naturalistic design division. There is a feeling of the Japanese print in the composition of the panels of the Spanish serenader and the senorita on the balcony. The whole arrangement is naturalistic in placement.

The conventional design is American produced with an English motif and every part is conventionalized from the curls on the lion to the thistle motif.

In the lower designs we have the French advertisement which is abstract in subject arrangement and abstract in lettering types. Next to the French abstract design the German advertisement is produced in a geometric manner, influenced and truly related to the subject of textiles.

Note how each type or division of design is symbolic or an expression of the national types. The Spanish is romantic and lettering subserved to the pictorial part. The American is business-like and the lettering message is commercial and dominating. The French is frivolous in mood and speaks of fashions, while the German design is compelling, heavy, but pronounced in eye-catching qualities.

The Story of the "River-Loop" Design

(Continued from page 476)

made this trip had embroidered upon his robe a beautiful motif of this river-loop. Many had their entire robes covered with the river-loop to signify that they had made the sacred pilgrimage. Only those who had made this sacred trip were entitled for many years to use this motif upon their apparel. This is why it is most generally known as the river-loop design. Now I will show you two beautiful Persian shawls with this design used throughout their surfaces." With this he unfolded a deep grayed-blue shawl with

(Concluded on page xii)

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Announcement on request

(Concluded from page ix)

an all-over pattern of the river-loop motif that had been beautifully hand-loom woven in some Persian home long ago. In one of the motifs the maker had embroidered his signature in a decorative arrangement. The second shawl was one all in pomegranate hues of crimson and orange with an intermingling that only the oriental eye can assemble. Other fabrics of wonderful arrangement of the river-loop were shown to me and as I left the bazaar the old merchant bid me a good day with a deep salaam and the little fez-topped boy put away all the river-loop textiles excepting the two Persian shawls. They now hang where I am constantly reminded of my hour with the old merchant in Athens and the three stories of the river-loop design.

AFTER SERVING the School of the Museum of Fine Arts, Boston for more than twenty years as instructor in drawing and painting, Mr. Anson K. Cross has resigned his position there in order to give his entire time to his own school for artists and students at Boothbay Harbor, Maine, and to his correspondence classes which continue through the year. Before coming to the Museum School, Mr. Cross had, as a member of the faculty of the Massachusetts State Art School, been developing a method of drawing and painting by which it is claimed the serious student may make better progress by correspondence than by personal instruction under old methods.

TO MEET CONTINUED GROWTH, the Vesper George School of Art, Boston, Massachusetts, has been obliged to secure larger quarters into which the school has already moved. The property at 42-44 St. Botolph Street—a four story building—has been purchased by Mr. Vesper L. George, the owner and director of the school. Rearrangement of rooms, installation of large skylights, school library with attending librarian, girls' rest room, large assembly hall, and several other improvements make the facilities vastly superior to those at the former location. An attractive catalogue, finely illustrated represents the school most advantageously.

THE SILK ASSOCIATION OF AMERICA has issued a booklet of twenty-four pages, giving in convenient form a brief story of the discovery of silk, its history and production. The booklet is printed in response to continued requests for information regarding silk, from schools and educators. It will be sent to anyone interested who will write, giving the name of this magazine, and asking for "The Romantic Story of Silk." Address, 468 Fourth Ave., New York City.

American Legion Asks for New 1928 Poster

WHAT IS CONFIDENTLY expected by its proponents to be the most important competition ever held for a poster design in the United States, will be inaugurated on March 1, when world famous artists will be asked formally to submit paintings for the 1928 poster of the American Legion. The announcement has just been made by the National Poster Art Alliance, which, with Voiture 220, La Societe des 40 Hommes et 8 Chevaux, of the American Legion, at Chicago, will conduct the contest.

The necessity for the new poster which next year is to supersede the American Legion poster which has been appearing on poster panels throughout the United States in the last few months as a part of the membership drive, was recognized by the Chicago Voiture when it contributed a total of \$1,500.00 for the prize awards. The prize will be as follows: First award of \$1,000.00; second award of \$300.00, and third award of \$200.00. The competition will close August 5, and according to present plans, the judging of the designs will take place between September 1 and 10 at the Art Center, New York, just prior to the sailing of legionnaires for Paris, where the 1927 convention of the American Legion is to be held.

Already some of the best known artists in the country have signified their intention of presenting designs for the consideration of the jury of awards. This jury is composed of some of the best know legionnaires and world famous artists.

The National Poster Art Alliance, which has its headquarters in the Art Center of New York City, is a national body of poster art enthusiasts, whose objective is to bring about greater improvement in poster designing and at the same time to build up a larger group of poster artists. The organization has associated itself with Voiture 220, and will be in charge of the technical details of the competition. Its board of governors includes such well known citizens as Prof. Franz Aust of the University of Wisconsin, Edna Mann Shover, Principal, John Herron Art School; Lorado Taft, the sculptor; Jon. O. Brubaker, and other artists of note. It has subsidiary chapters in many of the states.

The contest is open to all artists, and the designs may be rendered in any medium adaptable for reproduction in lithography, such as oil, water color, pastel, tempera, etc. Voiture 220 and the Alliance have issued a brochure presenting all necessary information for the guidance of competing artists.

This brochure, which contains the rules governing the competition, can be obtained from the National Poster Art Alliance, 65-67 East 56th St., New York City, or from Voiture 220, La Societe des 40 Hommes et 8 Chevaux, Room 308, 160 North La Salle Street, Chicago, Illinois.



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IT IS NOT GENERALLY KNOWN that special lectures for students, in connection with class work, are given free of charge by The Metropolitan Museum of Art, nor that there are special study-hours and classes free to public school teachers. These are but two of the many interesting facts to be found in the little pamphlet, "The Metropolitan Museum of Art, What It is and What it is Doing, A Dictionary of Museum Facts and Activities," which has just been printed. The Dictionary is cross-referenced and in correct catalogue form. It does not answer questions about the collections, nor tell the story of the origin and growth of the Museum—the various catalogues, the general Guide, and the History, do this. Its function is solely to inform the visitor, concisely and intelligibly, of the facilities that exist for his aid.

The Museum will be glad to send the Dictionary to interested individuals and institutions. Inquiries should be addressed to The Secretary, The Metropolitan Museum of Art, New York City.

TO MR. RAYMOND T. FELL, secretary-treasurer of the Western Arts Association, we are indebted for the latest new bulletin about the coming convention of that live organization to be held in Milwaukee, May 3, 4, 5, and 6. A good program is assured, if we may judge by the names of speakers already secured: Mr. Frank D. Slutz, Director of Moraine Park School, who will speak on "The Deeper Significance of Arts and Crafts," and Prof. A. E. Edgerton, head of the department of Manual Arts, University of Wisconsin, whose subject will be "The Challenging Aspect of Practical Art Education."

Those who attend the combined Art and Printing sessions will hear these discussions: "Printing Design as a School Subject," by Ralph W. Polk, Principal of the Robidoux Polytechnic Institute, St. Joseph, Mo.; "The Relation Between Fine Printing and Paper," Ray B. Keller, Advertising Department, Hammermill Paper Co.; "Better School Publications," Harry E. Hillman, Editor-in-Chief, *The Inland Printer*, Chicago.

Then on the industrial side, Mr. Earl L. Bedell of Detroit, will discuss "Abilities and Knowledge Tests in Household Mechanics"; Mr. Fred Grosstuck, Co-ordinator of General Shops in the Joliet Township High School, and Mr. Joe E. Matin, of the Lakewood, Ohio, public schools will present the two viewpoints of the General Shop—the former explaining the "Unit" system and the latter the "Consolidated" system.

These are but a few of the many good things which will give a new inspiration to all who attend the Western Arts Convention.

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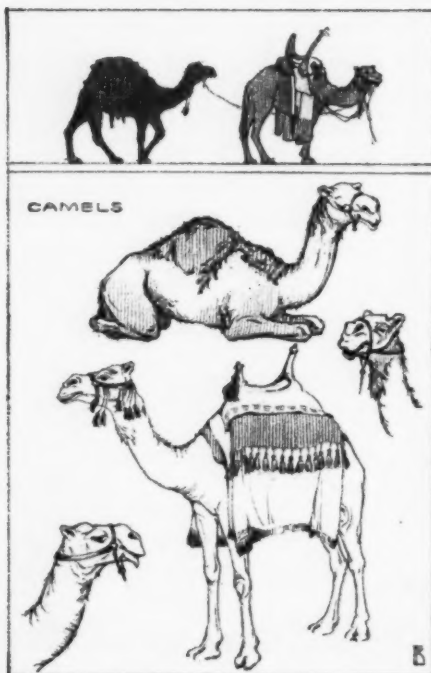
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